

AMATEUR
CINE
WORLD

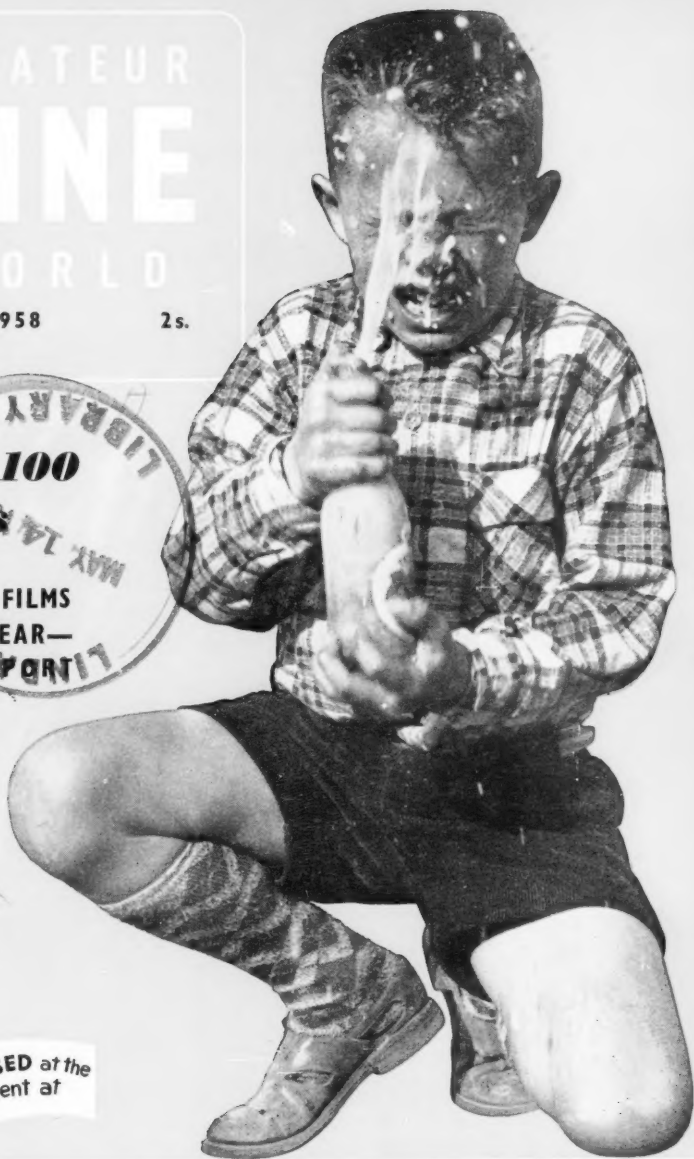
MAY 1958

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pages**

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FULL REPORT

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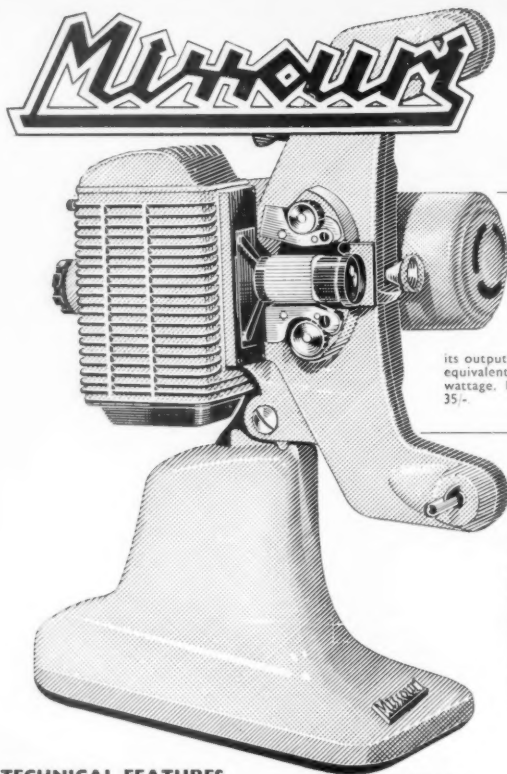


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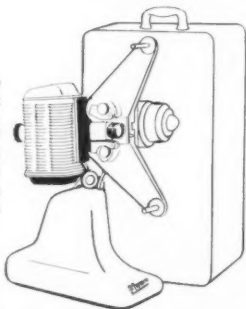
TECHNICAL FEATURES

A.C. voltage 110-250—induction motor with speeds 16 and 24 f.p.s.—8 v. 50 watt lamp (motor and lamp fed through internal transformer)—20 mm. f/15 Schacht "Traveplan" lens—optical framing—nylon gear drive—automatic rewind—picture stop device—spring loaded tilt and adjustable lateral inclination—anodised stainless steel gate—die cast body in attractive colour finishes—self-oiling mechanism—weight 10 lbs. complete with attractive blue leatherette case, mains lead, spool and 12 months' guarantee.

NILUS

Similar in design to the Missouri, but with variable speed motor and manual gear rewind; and without picture stop device. Price complete with case

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ADDRESS.....

Wallace Heaton's Notebook

SEND TODAY FOR YOUR COPY OF THE NEW WALLACE HEATON BLUE BOOK 1958/59 EDITION

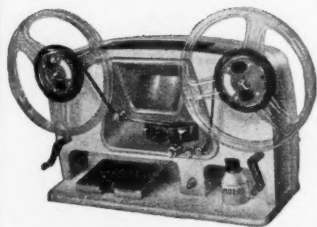
This new edition of the famous Wallace Heaton Blue Book has just been published. In 100 pages, size $9\frac{1}{2} \times 7$ in. and with hundreds of illustrations, it covers the whole field of photography, cinematography, binoculars, with all accessories and attachments. In this new 1958/59 edition there are many additional articles of interest to the photographer with useful information on flash, choosing a camera, cine, colour, etc. All photographic equipment and accessories available in Britain and recommended by Wallace Heaton are described, including cameras, cine cameras, lenses, projectors for cine and slides, tape recorders, viewers, lighting equipment, flash, enlargers, films, darkroom equipment, photographic books.

The cine section has been enlarged and contains particulars of the very latest developments in synchronised sound and cameras with automatic exposure control. Full details of the many important and outstanding Wallace Heaton services are listed.

This exciting new Blue Book is available for 1/-, post free. Send For Your Copy Today.



8mm. Portay Editor

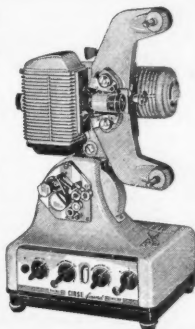


One of the most compact editing outfits entirely self-contained with carrying handle. The "Portay" Editor has a built-in $2\frac{1}{4} \times 1\frac{1}{4}$ screen, film notching device, geared rewriter and cement bottle. Space is provided to accommodate a film splicer. The "Portay" takes reels up to 400ft. Price (without splicer) £19 19 0.

See The Amazing New CIRSESOUND 8mm. SOUND PROJECTOR

at our New Bond Street showrooms.

This equipment records music, speech and sound effects on a magnetic "stripe" which can be placed on your own 8mm. films at a cost of only 1½d. per foot. This new model has two motors, one being utilised to drive the sound head to ensure that the sound reproduction is free from wow and flutter. Facilities are provided to enable music and speech to be mixed whilst a "Magic Eye" shows the correct recording level. The price of £157 10 0 includes loudspeaker, microphone, amplifier and carrying case. Easy Payment Terms quoted on request.



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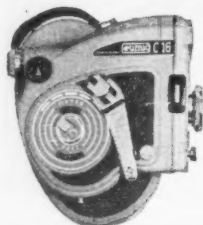


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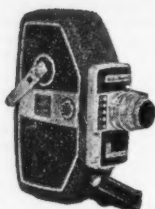
EUMIG C.16 16mm.

With built-in electric exposure meter, 100ft. capacity spool loading, speeds 16 to 64. Eumigar, f/1.9 lens ... £152 10 0
Leather Ever Ready Case ... £16 13 7
A wide angle and telephoto lens will be available this year



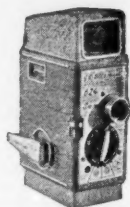
FAILLARD BOLEX 8.8 V.S. 8mm.

Latest model with variable speed shutter. Enables scenes to be faded in and out. Prices, with f/2.5 lens ... £70 17 10
with f/1.9 lens £86 19 0
E.R. case ... £5 4 3



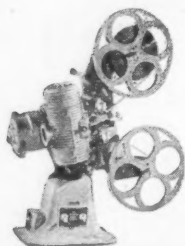
BELL & HOWELL 240A, 16mm.

Takes 50ft. or 100ft. spool loading films, speeds 8 to 48 f.p.s., motor exposes 32ft. of film with one wind, with f/1.9 "Sunomatic" lens and case. £128 2 0



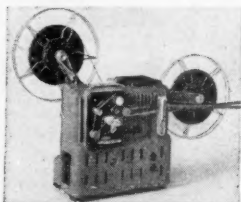
G.B. BELL AND HOWELL 624B, 8mm.

With f/1.9 coated lens, exposure dial, large optical viewfinder £29 14 2
Leather Case ... £2 8 8
X2½ Telephoto lens £10 15 2



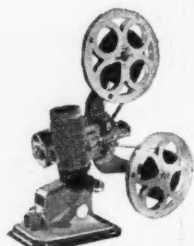
G.B. BELL & HOWELL SCREEN-MASTER 8mm.

500 watt illumination, 400ft. all geared spool arms, single picture device, rapid motor rewind, f/1.6 coated lens ... £63 0 0



EUMIG P.8 IMPERIAL 8mm.

With built-in sound coupler to synchronise projector to a tape recorder, 20mm. f/1.4 coated lens, powered film rewinder, socket for room lamp. For A.C. supplies 110-240 volts. £37 10 0



G.B. BELL & HOWELL 613H 16mm.

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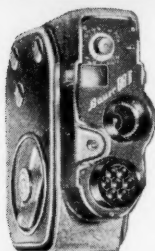
London W.1. Mayfair 7511

CINE OUTFIT —

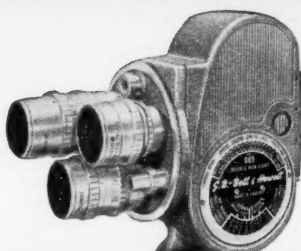
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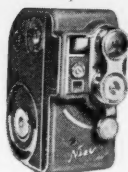
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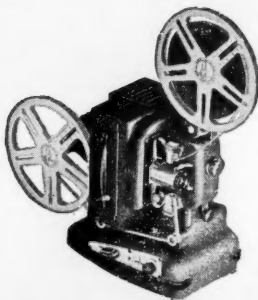
BAIER 80B 8mm.
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and 1 1/4in. f/1.9 Telephoto with Case £146 2 5



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Has built-in exposure
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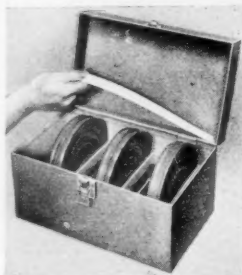
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AGFA MOVECTOR E.8

With its f/1.4, 20mm. lens, aspheric condenser and 12 volt, 100 watt lamp. Compares favourably with a conventional 500 watt.

You also save in the cost of lamp replacement.

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16mm. BELL & HOWELL

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Cine Camera. f/1.9 lens and fully automatic exposure control, including De Luxe carrying case; also: 2x Telephoto Attachment and positive finder ... £329 8 0

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 - ★ 8mm. Eumig C.3.
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PROJECTOR

MODEL 631

Price, with Transformer

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- 16mm. Cine-Kodak BB f/3.5 Lens ... £27 10 0
- 16mm. G.B.-Bell & Howell 603 Autoload f/1.9 ... £69 10 0
- 16mm. Haynorette Animated Viewer £9 9 0

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8, 9, 16mm. sound or silent.

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8mm. Paillard B.8-V.S.

With "Fade" Device



The famous B.8 camera appears as an additional model with a variable shutter, this providing "fade" for the beginning and end of the sequence. The "fade" control can also start and stop the camera respectively. Other advantages are the ability to alter the exposure time (shutter speed) without altering the filming speed, and larger apertures, with an increase of shutter speed,

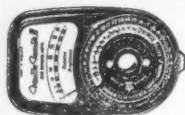
thus produces less depth of field and heighten contrast of focus between subject and background.

Paillard B.8-V.S. With f/1.9 focusing Yvar.

£86. 19. 0

Or deposit of £43/19/6 with 12 monthly payments of £3/17/11 or 18 at £2/13/1.

Cine Weston Master III



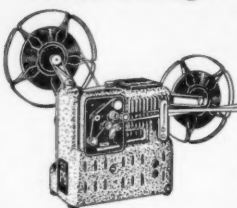
The latest model of this famous British Cine Exposure Meter known as the Weston Master III, which now appears as a companion model to the Universal III that was introduced early in 1957. Likewise, the Cine Master

III features the greatly improved calculator dial giving easier and larger readings.

£10. 18. 3

Or deposit of £1/12/9 with 8 monthly payments of £1/4/5.

8mm. Eumig P.8 Imperial



A further development of the famous Eumig P.8 projector containing all the well-proved features of this, but now combining sound coupler for synchronising any tape recorder having a speed of 33in. per sec. No separate connections or accessories are necessary, the turn of a knob effects the change-over from silent to sound projection. Power rewind which automatically switches off the lamp; takes 400ft. spools without special arms. For use on A.C. mains from 110-240 volts.

£37. 10. 0

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Spectone De Luxe Tape Recorder, 3-speed deck	£62 10 0
Wyndor Regent Tape Recorder	£42 10 0
Philips AG.8109 Portable Tape Recorder	£35 0 0
Geloso Midget Tape Recorder, mains operation	£30 0 0
8mm. Muray Editor, complete with spool arms	£10 0 0
Titeray Titing Unit, for 8mm. films	£7 15 0
Miralux 40 x 30 Beaded Tripod Screen	£5 5 0
16mm. Soft Sound Projector, complete	£45 0 0
16mm. G.B. Bell & Howell Autoload Model 603T, turret head, magazine loading, f/1.9 lens	£92 10 0
16mm. Keystone, 100ft. spool loading, f/2.5 lens	£45 0 0
16mm. G.I.C., f/1.9 anastigmat, case	£37 10 0

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16mm. Eumig C.16

With Built-in Automatic Exposure Meter



The latest Eumig cine camera featuring the most modern trends in design. The built-in exposure meter automatically adjusts the diaphragm to ensure correct exposure at all times with normal, wide-angle or telephoto lens attachments, filters and supplementary lenses. Five speeds from 16-64 f.p.s. and the exposure

meter is automatically adjusted accordingly. For 50 and 100ft. spools, also for single perforated 16mm. film. Emulsion speed indicator is inside the camera thus rendering accidental alteration impossible. Optical viewfinder with parallax correction showing life-size image and is adjustable for individual variations of eye-sight. Transports more than 16ft. of film at one winding. With interchangeable 25mm. f/1.9 coated Eumigir in focusing mount scaled from 3ft. to infinity.

£152. 18. 0

Leather Ever Ready Case, £16/13/7.

Cash price complete with case, £169/11/7.

Or deposit of £84/15/10 with 12 monthly payments of £7/11/11 or 18 at £5/3/8.

8mm. Zeiss Movilux 8B



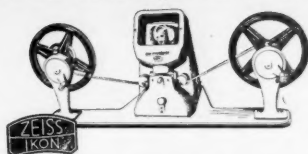
A new model of the well known Zeiss Movilux projector which uses the remarkable new Philips projection lamp which features a built-in reflector and operating at 8 volts 50 watts. This extraordinary modest wattage is deceptive, for the brilliance and whiteness of the light reaching the screen is superior in degree to the conventional 500 watt illumination.

- 22mm. f/1.5 Cestar projection lens.
- Silent motor with power rewind.
- Film running speeds 16, 18 and 24 f.p.s.
- 400ft. spool capacity.
- For A.C. mains (200-240).
- Image framing is done by adjusting the claw, so that the image always remains centred upon the optical axis, for even illumination. Price including lamp

£66. 0. 0

Or deposit of £33/0/0 with 12 monthly payments of £2/19/2 or 18 at £2/0/4.

Zeiss Moviscop Cine Viewer

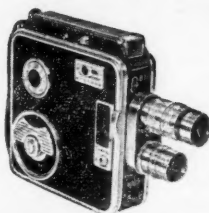


The film may be run through these precision viewers either in a forward or backward direction. The viewing screen is well hooded so that a very bright picture may be seen with normal room lighting on. In stock with the new grey finish.

16mm. Model
£38. 16. 6

8mm. Model
£38. 2. 6

8mm. Admira-Eight II

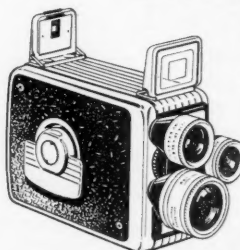


A twin-lens turret cine camera. 25ft. double-run 8mm. film. Optical viewfinder; 5 speeds and single-picture device. Complete with 12.5 cm. f/2.8 ctd. Mirar, 35mm. f/3.5 ctd. Telemirar lenses and case.

£58. 16. 0

Or deposit of £29/8/0 with 12 monthly payments of £2/12/8.

8mm. Kodak Turret Brownie



The latest version of the Brownie cine camera now with turret head. Takes 25ft. 8mm. double-run black-and-white or kodachrome film. With 13mm. f/1.9 coated Ekanon, 9mm. f/1.9 coated wide angle Ekanon, and 24mm. f/1.9 coated Telephoto Ekanon and built-in exposure guide.

Complete with case
£62. 17. 11

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Westminster PHOTOGRAPHIC

8mm. Zeiss Movinette

Similar in appearance and construction to the now well-known Movikon, this new 8mm. Movinette is fitted with fixed focus f/2.8 Triotar lens. Features include: integral footage counter, accessory shoe, parallax corrected viewfinder, detachable back and sprocket wheel. All accessories are interchangeable with this camera.

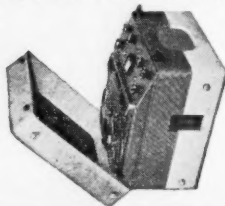
Price £37.14.1

Or deposit and 8 monthly payments of £5 1 0 or judicious case.
Movinette with built-in photo-electric exposure meters, with 19 10 or deposit and 8 monthly payments of £6 4 6, including case. Case to suit both models, £5 12 8.

Spectone Recorder

With the latest COLLARD desk 3 speeds, 3 1/2, 7 1/2, 15 in. 1,200ft. capacity. Footage counter. Twin track. Push button controlled 4 button microphone. Speaker give excellent reproduction.

£75.12.0
incl. crystal microphone. Or deposit and 8 monthly payments of £8 15 4 complete.



16mm. Eumig C.16

Camera

Incorporating an integral photo-electric exposure meter automatically coupled to the lens aperture control. 16mm. film. 5 speeds, 16/64 f.p.s. Single frames parallax corrected finder.

£152.18.0

Case £16 13 7



8mm. G.B. 624B

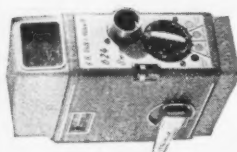
With f/11.9 lens.

£29.14.2

Case 48/8

Or deposit and 8 monthly payments of £3 14 7.

**For £11 and your
624 f/2.3**



If you would like the very latest G.B. 624B, f/1.9, send us your good condition 624, f/2.3, and only £11 (or 8 monthly payments of 28/11) and you will receive by return the new model, fully covered by the WESTMINSTER GUARANTEE.

8mm. Eumig Imperial

Now with integral sound coupler and power rewind.

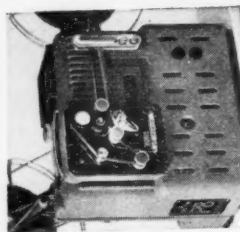
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Total

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METropolitan 0451/2

Brighton 28596

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FOR ONLY £25 . 17 . 10 PLUS YOUR BOLEX B.8 IN MINT CONDITION

This offer enables you to own a brand-new camera and retain your own lens

★ Built-in optical fades to give your films a professional finish. ★

★ Zoom viewfinder instantly changeable to suit 12.5mm. to 36mm. lenses. ★

★ Automatic film counter that re-sets itself when the gate is opened. ★

★ Variable shutter giving exposure control without changing the aperture or filming speed, giving sharper action of panorama shots. ★



★ Filming speed range from 8 to 64 frames per second. ★

★ Single frame continuous running with provision for cable release. ★

★ Twin turret for instant lens selection without waste of time. ★

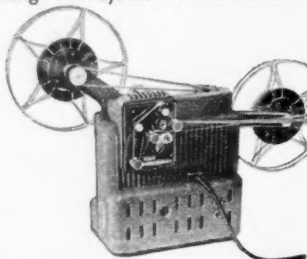
★ Uses normal 8mm. double run film. Built-in safety device that stops the back closing unless the film is correctly threaded. ★

Price, with f/2.5 Yvar in fixed focus mount, £70 17 10, or deposit £10 17 10, and 8 monthly payments of £8 5 0.

Price, with f/1.9 Yvar, in focusing mount, £86 19 0, or deposit £12 19 0, and 8 monthly payments of £10 3 6.

EUMIG IMPERIAL 8mm. PROJECTOR with Automatic Sound Coupler

For only **£14 . 10 . 0** plus your Eumig P.8 Projector in mint condition



- ★ Automatic sound synchronisation built into projector.
- ★ 20mm. f/1.4 Euponar lens. Wide Angle throw.
- ★ New optical system, more even and brighter illumination.
- ★ High light output from low voltage, high efficiency lamp.
- ★ Simple sound synchronisation is now within the reach of all keen cine cameramen.

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Latest Second-hand List

8mm. CINE CAMERAS

Paillard Bolex B.8, twin turret, variable speeds, zoom viewfinder, body in mint condition with brand new f/2.5 Yvar lens in fixed focus mount £52 10 0

Zeiss Movikon 8, f/1.9 Movitar focusing down to 8in. Single frame, continuous running, special threading of film for simplicity, in new condition £42 10 0

Paillard Bolex C.8, f/2.5 Yvar lens in fixed focus mount takes all "D" mount lenses. Variable speeds with provision for cable release. In mint condition £41 18 6

Bell & Howell Filmo Magazine loading twin turret with 1 1/2in. x 1.9 and 2in. x 3.5 tele lens, variable speeds in as new condition £98 10 0

16mm. CAMERAS

Paillard Bolex H.16, Reflex, with f/1.4 lin. lens, 1.8 16mm. lens, 50mm. f/1.4 lens, used once only, complete with case £320 0 0

Paillard Bolex H.16 filterslot, with f/1.5 lin. 16mm., f/2.8 and 75mm., f/2.8 lenses. Eye-level near focusing device in as new condition with case £215 0 0

Agfa Movex 16, 100ft. spool loading, f/1.5 20mm. lens and f/3.5 8 on. lens, complete with case in good condition £52 10 0

8mm. PROJECTORS

Eumig P.8, f/1.6 20mm., wide throw lens, in as new condition £27 17 6

16mm. PROJECTORS

Bell & Howell 413M. Reverse and still picture complete with transformer in as new condition £67 10 0

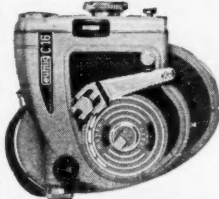


THE LATEST ZEISS MOVINETTE '8'

The latest addition to the World Famous Zeiss products is the new Movinette '8'. Camera. Almost identical to the Movinette '16', but much lighter in weight.

- With 10mm. f/2.8 fixed focus lens.
- Single frames.
- Built-in photo-electric meter

Movinette '8' without built-in exposure-meter ... £17 10 0



THE EUMIG C.16 CINE CAMERA

A new 16mm. Camera of advanced design, incorporating a photo-electric meter, coupled to the lens diaphragm for automatic exposure compensation, ensures correct exposures with all films.

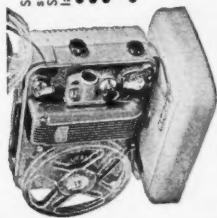
- Features: (1) 9 Eumig in foc. mount. Compensated for Parallax.
- Filming speeds: 16, 24, 32, 48 and 64 f.p.s.
 - 50 or 100ft. spool loading.
 - Single frames and continuous running.
 - Silent film at one winding.
- Leather E.R. Case ... £152 18 0

THE LATEST ZEISS MOVILUX 8B

Similar in design to the Standard Movilux '8B' but now supplied with a low voltage cold light lamp. Supplied with a 50 watt lamp. The lamp is equal to some projectors with a 750 watt lamp.

- 20mm., f/1.5 coated lens
- Power Rewind.
- Provision for fitting electrical or mechanical coupling for sound reproduction.
- Small, compact and very silent running.

Price ... £66 0 0



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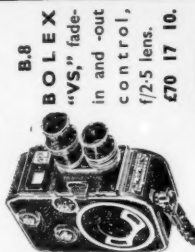
... £17 10 0

• Four filming speeds: 16, 24, 32, 48 f.p.s. coupled to iris diaphragm.

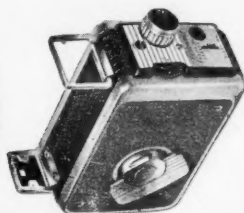
Price ... £37 14 1



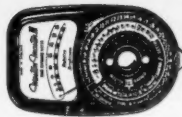
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Single frames.
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8mm. KODAK
BROWNIE II
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WESTON
MASTER III
CINE METER
Very small and
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	£ s. d.	s. d.	s. d.
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Kodak-Eight 55. Latest model with fixed-focus, f/2-7 Ektanon coated lens and long-running motor	27 16 0	55 0	67 4
Kodak Brownie Triple turret	59 1 6	120 0	142 9
G.B.-Bell & Howell "624-B," f/1-9 lens G.B.-Bell & Howell "605A" Sportster, f/1-7 lens	29 14 2	60 0	71 9
G.B.-Bell & Howell "605A" Sportster, f/2-5 lens	62 11 0	125 0	151 4
1 1/2 in. f/1-9 Serital lens	45 17 5	90 0	111 2
B. & H. Sportster Duo, f/2-5 lens	29 3 10	60 0	70 5
6-5mm., f/1-75 Taytal lens	56 5 11	115 0	135 11
Specto-88, f/2-5 lens	27 2 1	55 0	65 5
Zeiss Movikon, f/1-9 lens, variable speeds. Unique design and the world famous Zeiss workmanship	41 14 0	85 0	100 8
Paillard Bolex C.8, f/2-5 Yvar	59 5 0	120 0	143 2
Paillard Bolex B.8, f/1-9 Yvar	49 19 4	100 0	120 10
Paillard Bolex B.8, VS, f/2-5 lens	79 18 6	160 0	193 5
Paillard Bolex B.8, VS, f/1-9 lens	70 17 10	140 0	171 9
Paillard Bolex B.8, VS, f/1-9 lens	86 19 0	180 0	209 6
Paillard Bolex B.8, VS, f/1-5 lens,	123 15 8	260 0	297 9
36mm. f/2-8 Yvar lens	29 3 9	60 0	70 5
Eumig Electric, f/2-8 lens. Works from dry-cell battery. No winding	33 7 2	65 0	80 11
Eumig C.3, f/1-9, exposure meter	75 1 2	150 0	181 6

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Bell & Howell 624-B Cine Camera

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and 8 monthly payments of
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Paillard Bolex C.8 Cine Camera

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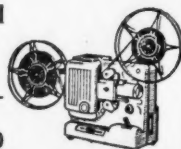
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B. & H. 625-C
Cine Projector
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Eumig Imperial Projector

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G.B.-Bell & Howell "625"	£ 35 0 0	s. d. 70 0	s. d. 84 8
G.B.-Bell & Howell "606"	63 0 0	125 0	152 7
Paillard Bolex M8R	68 0 0	135 0	164 8
Eumig Model P.8	32 0 0	65 0	77 3
Eumig Model P.8 Imperial, similar to P.8 but has built-in sound coupler ..	37 10 0	75 0	90 8
Eumig Phonomat attachment	18 15 0	40 0	45 0
Specto 8mm. Popular	36 0 0	70 0	87 4
Zeiss Movilux	61 4 0	120 0	148 4
EDITORS			
Moviscop 8mm. viewer	36 2 6	70 0	87 9
Murray 8mm. viewer	13 7 6	30 0	32 0
Haynorette cine editor	17 6 0	35 0	41 9
SCREENS			
Raybright 30 x 22in., beaded	3 0 0	5 0	7 5
Raybright 40 x 30in., white	3 6 0	5 0	8 2
Raybright 40 x 30in., beaded	4 10 9	10 0	10 11
Huntsman 40 x 30in., white	7 0 0	15 0	16 10
Huntsman 40 x 30in., beaded	8 2 6	15 0	19 11
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Grundig TK.5	55 13 0	110 0	134 9
Grundig TK.8	81 18 0	165 0	197 11
Elizabethan Essex	78 15 0	160 0	190 2
Wyndors Regent	56 14 0	115 0	137 0
Geloso, with case	39 18 0	80 0	96 6
Phonotrix, with case	27 6 0	55 0	66 0
TRIPODS			
Stabilo 8mm. cine tripod	5 19 11	10 0	14 9

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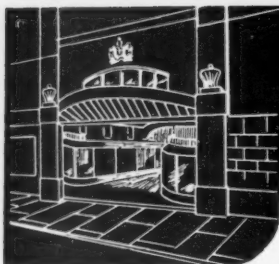
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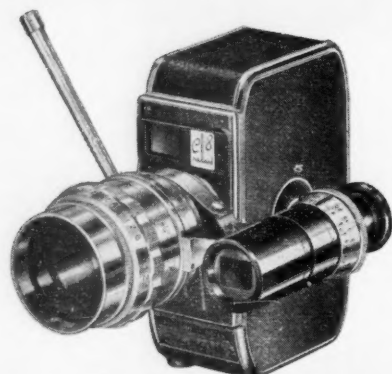
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PAILLARD BOLEX C.8 and B.8

These two cameras are identical. The only difference between the C.8 and B.8 is that the B.8 is fitted with a revolving twin turret head. Otherwise specification is as follows. 7 variable speeds from 8 to 64 frames per second. Zoom type direct optical finder accommodating 12.5mm., 25mm. and 36mm. lenses. Provision for cable release, single shots, continuous run, safety lock. Automatically setting footage indicator, governor controlled motor. Both cameras take Standard D mount lenses. Prices as follows: Illustrated above is the C.8 with Som Berthiot Pan Cinor ZOOM lens, which has a variable focal length extending from 12.5mm. to 36mm.

PAILLARD BOLEX C.8

Fitted with 12.5mm. f/2.5 Yvar fixed focus lens ... £49 19 4
Fitted with 13mm. f/1.9 Yvar in focusing mount ... £66 0 6
Fitted with 12.5mm. f/1.5 Switar in focusing mount ... £102 17 2

PAILLARD BOLEX B.8

Fitted with 12.5mm. f/2.5 Yvar fixed focus lens ... £63 17 4
Fitted with 13mm. f/1.9 Yvar in focusing mount ... £79 18 6
Fitted with 12.5mm. f/1.5 Switar in focusing mount ... £116 15 2

PAILLARD BOLEX B.8. VS

Fitted with 12.5mm., f/2.5 Yvar fixed focus lens ... £70 17 10
Fitted with 13mm. f/1.9 Yvar in focusing mount ... £86 19 0
Fitted with 12.5mm. f/1.5 Switar focusing mount ... £123 15 8

New Kern Lenses from Stock, for 16mm.

10mm. Switar, f/1.6 ...	£87 11 4
16mm. Yvar, f/2.8 ...	£29 3 9
75mm. Yvar, f/2.8 ...	£50 0 9
Rear focuser for H.16 ...	£13 4 1
For 8mm.	
5.5mm. wide angle Switar, f/1.8 ...	£58 7 7
36mm. Yvar, f/2.8 ...	£29 3 9

Accessories for B.8/C.8 and L.8:

Twin zip soft leather carrying case. For two 25ft. films, sundries. Code Basic ...	£4 17 4
Solid type de luxe carrying case in smooth brown leather for two 25ft. films, exposure meter, etc. Code Luxca ...	£5 0 8
Ever Ready leather case for B.8/C.8. Code Prebe ...	£5 4 3
Parallax corrector prisms (set of 2 in case):	
10in. and 20in. Code Prism ...	£4 7 7
1ft. and 2ft. Code Prift ...	£4 7 7
Bagom adaptor for using 16mm. lenses on B.8 or C.8	£2 1 2
Alfal lens hood and filter mount ...	£2 1 0

Second-hand, as new, Som Berthiot Pan Cinor Zoom lens, f/2.8, 20-60mm., variable focus. ... £132 10 0

STAR ITEMS ALL NEW FROM STOCK

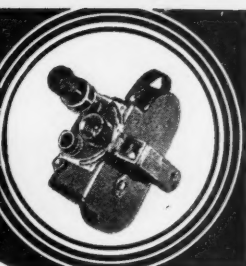
- ★ **Paillard Bolex H.16 Reflex**, with 25mm. f/1.5 Pizar reflex lens ... £243 5 0
- ★ **Paillard Bolex H.8**, with f/1.9 Yvar ... £153 11 11
- ★ **Paillard Bolex C.8**, with Som Berthiot Pan Cinor ZOOM lens. F/2.8 focusing from 2½ft. to infinity. Continuously variable focal length between 12.5mm. & 36mm. ... £164 0 4
- ★ **Paillard Bolex Pan head Tripod**, spirit level, guiding handle with cable release, legs can be locked at required angle or height. CODE: POTRE ... £32 2 2
- ★ **Paillard Bolex, 8mm. Titling unit**, complete with lights, reflectors, etc. ... £29 0 0
- ★ **Paillard Bolex M8R, 8mm. Projector**, 500 watt lamp, automatic film trip device, 20mm. f/1.3 lens, etc. ... £68 0 0

From our exclusive PAILLARD BOLEX exhibition, come the following NEW cameras which have been used as demonstration models, all still in their boxes and with their respective guarantees, at the following reduced prices:

C.8, with f/2.5 Yvar fixed focus ...	£45 0 0
C.8, with f/1.9 Yvar focusing ...	£60 0 0
B.8, with f/2.5 Yvar fixed focus ...	£58 0 0
B.8, with f/1.9 Yvar focusing ...	£73 0 0
B.8, VS, f/1.9 Yvar focusing ...	£80 0 0
MBR projector ...	£62 0 0



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SECOND-HAND CINE CAMERAS

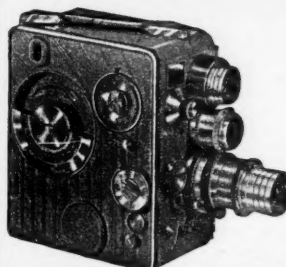
Paillard Bolex H.16 f/1.5 T.T.H., ctd., case	£125 0 0
16mm. Bell & Howell Filmo 121 camera, f/2.5 lens	£27 10 0
16mm. Movikon K, f/2.7 Tessar, 4 speeds, with case	£42 10 0
8mm. G.I.C., f/2.5 lens, Berthiot lens	£34 0 0
8mm. Kodak model 25, f/2.5 lens	£19 10 0
8mm. Dalko, f/2.5 lens, variable speeds	£23 0 0
8mm. Bell & Howell Filmo 134-B, with 12.5mm. T.T.H., f/2.5, and lin., T.T.H., f/2.7	£37 10 0
Cine-Kodak Magazine 16, f/1.9 coated Ektar	£35 0 0
Cine-Kodak Magazine 16, f/1.9 Ektar	£30 0 0
Paillard H.16, filterslot model, as new, with 26mm. Pizar, f/1.9 and case	£155 0 0
Paillard Bolex B.8, f/1.9 Yvar, mint	£68 10 0
16mm. Kodak BB Junior, m/f/1.9 lens	£24 10 0

SECOND-HAND PROJECTORS

Paillard G.16 (postwar), 750w. lamp, 800ft. geared arms, case, separate trans.	£65 0 0
Specto 500 dual projector, 9.5mm./16mm.	£45 0 0
Specto 9.5mm., 30 volt, 100 watt	£22 10 0
Kodascope Model EE, 16mm., 300 watt and case	£18 0 0

SECOND-HAND LENSES

Som Berthiot Hyper Cinor No. 1	£16 0 0
36mm. Yvar, f/3.5 for C.8, B.8, L.8	£17 10 0
25mm. Yvar, f/2.5 for C.8, B.8, L.8	£22 10 0
102mm. f/2.7 Kodak lens for magazine camera	£39 10 0
3in. f/2.9 Dallmeyer Tele-lens	£13 10 0
3in. f/4 Dallmeyer Tele-lens	£12 10 0
4in. f/2.5 T.T.H., Mytal fixed focus	£6 0 0
7.5cm. Sonnar, f/4, coated for Zeiss Movikon, complete with viewfinder	£29 10 0
75mm. Tele-Xenar, f/3.8, "C" mount	£24 10 0
36mm. Dallmeyer, f/1.9, coated "D" mount	£14 10 0



8mm. NIZO HELIMATIC

The most versatile of 8mm. cameras. Fitted with 12.5mm. f/1.9 and 37.5mm. f/2.8 Rodenstock lenses mounted on sliding turret head. Built-in electric exposure meter, which is coupled to both lenses. Variable speeds 8 to 64 f.p.s.

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HELIO Model S2R Helimatic, with focusing Rodenstock-Heligon 4in. f/1.5 and Rodenstock-Euron 1 1/2in. f/2.8 lenses ... £180 16 5

Also in stock, the **NIZO EXPOSOMAT 8**. Built-in coupled exposure meter, single lens—Rodenstock Ronar f/1.9 12.5 mm. Cable release, single shot and 16, 24 f.p.s. Standard 25ft. double-run spools.

Price ... £78 0 7 Ever-ready case ... £7 9 5

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NEW

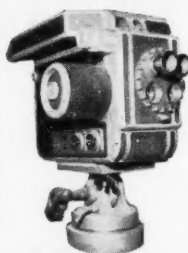
8mm. projectors, slightly shop soiled demonstration models at reduced prices

EUMIG P.8
£29 0 0

ZEISS MOVILUX 8
£56 0 0

BELL & HOWELL 606H
£58 0 0

EUMIG P.26 (16mm.)
£55 0 0



Camera on tripod head



Amplifier and control box "opened."

16mm.

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Optical Sound-on-Film Camera

The camera is in very good condition and is fitted with:

- 1.5cm. f/2.7
- 2.5cm. f/1.4
- 5cm. f/2.8
- 7.5cm. f/4

- All Sonnar lenses mounted on revolving turret head.
- Coupled rangefinder and automatic parallax correction on all four lenses.
- 400ft. film capacity.
- Variable shutter.
- Motor driven from battery.
- Separate amplifier and controls.
- Complete with microphone, four spare magazines and special heavy duty tripod.

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G.B. L.516

16mm. sound projector, 500 watts, a.c./d.c., 1,600ft. reel arms, 12in. speaker, sound/silent speeds. Fully guaranteed.

PRICES

New ... £90
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(Both new and second-hand L.516 from stock.)

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16mm. 750w. Ampro, stills, reverse	...	£35	0	0
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16mm. Pathe Gem	...	£20	0	0
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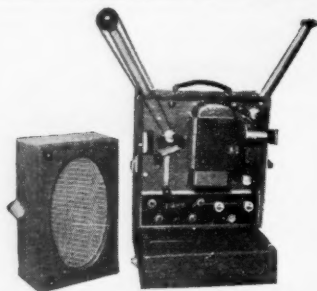
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9.5mm. Dikko	...	£35	0	0
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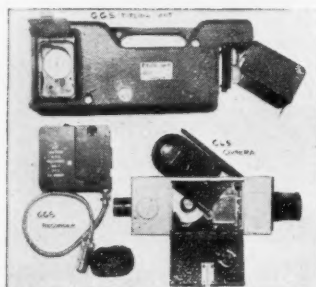
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G.G.S. 16mm., 24v. motorised titling units, accommodating G.G.S. magazine £2 each.

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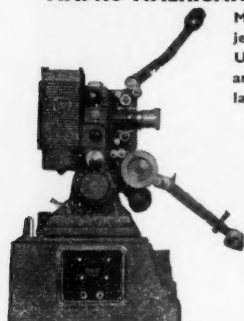
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Debbie Arc Projector terrific output; overhauled £275 cost £700 one only.

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Model UA Sound Projector as used by the U.S. and British Forces and ideally suitable for large audiences.

Comprises:

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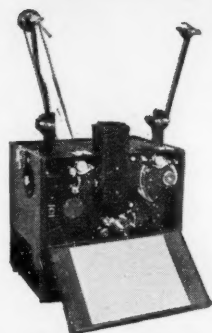
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Gebascopes D 2 1/2in. lenses	£2 0 0
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We can supply all new L.516 Spares from stock. State requirements. Few examples as follows: Claw boxes, £4 17 6; Claws, £1 5 0; Cam and shaft, £1 0 0; Claw gear, 5/-; Pivot blocks, 5/-; Gate masks, 6/-; Gate runners, 12/6; Jockey rollers, 12/6; Lamp holders, 10/6; Spring or motor belts, 2/6 each; Take-up spool arm, 30/-; Take-off spool arm, 20/-; Interval transformers, 10/-; Complete amplifiers (less valves) £7 0 0; Sprocket drive gears, 7/6; Idler rollers, 7/6; Sprocket gears, 8/6; State requirements on any other spares wanted. L.516 Instruction Books ... 5/-



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Another large purchase from the A.M. enables us again to offer these popular projectors at £60 0 0 each, or H.P. terms. Part exchanges on your projector sound or silent.

500w. lighting, A.C./D.C. 200/250, sound/silent speeds, 1,600ft. arms, 12in. speaker, automatic film trip, blimp case, fully guaranteed, spares available from stock. Part exchanges on your silent machine invited. We have a few new and unused L.516 projectors at £90. Spare 500w. lamps, 30/- each. We have a few of the earlier G.B. K.16 projectors, 200w., 200/250v. A.C./D.C., 10in. speaker ... £45 0 0 New British Acoustics non sync. gram units. Gerrard A.C. 200/250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys (carriage 5/-) £4 10 0 Supplied with jack plug for L.516 projector. Not suitable for L.P. records.

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Model I. Ex-Govt. new wooden tripods, weight 10 lb., extends from 3ft. (closed) to 5ft. fully extended. (Including pan and tilt.)

Brass fittings price with pan and tilt head, £4 0 0, post 4/-. Without pan and tilt, 50/-, suitable for use as projector stand.

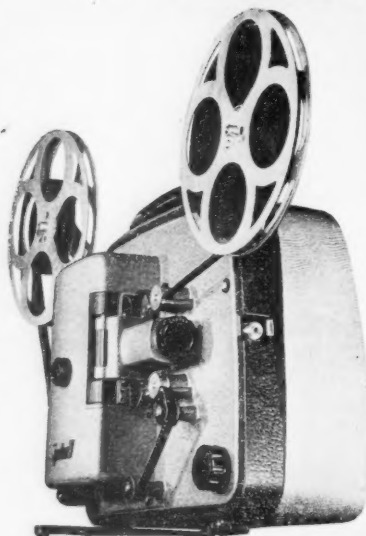
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MISCELLANEOUS

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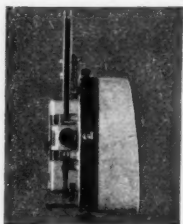
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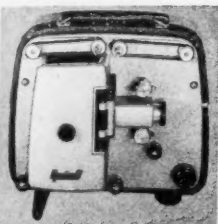
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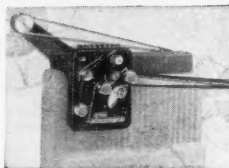
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Built in sound coupler.



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Arms ...	£37 10 0
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● The 8mm. cine camera with electric motor drive (no winding) offers you all you demand of a precision-built cine camera. It is beautifully styled, versatile and ALWAYS READY TO SHOOT. Every cine amateur will appreciate the advantage of a camera that is permanently ready for action. Judge for yourself the special features of the EUMIG ELECTRIC, the camera you never have to wind, that never lets you down.

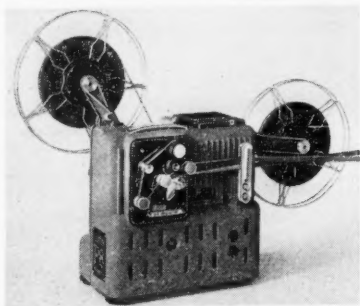
The lens is a 12.5mm. f/2.8 EUGON coated and colour-corrected anastigmat in a fixed focus mount. It gives you pin sharp pictures from about 3ft. 3in. to infinity without any need for focusing. A range of close-up, Telephoto and Wide-Angle attachments render an interchangeable lens system unnecessary. A normal 4.5 volt flash lamp battery gives enough power to run at least ten 8mm. double-run films, and an electric governor guarantees constant film speeds even when the battery voltage drops. Price £33. 7. 2.

Ever-Ready cases: Eumig £4 0 8. English Hide £2 8 8.

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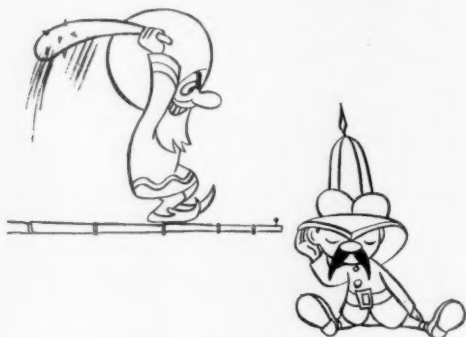
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DRAG, SQUASH and REPEAT

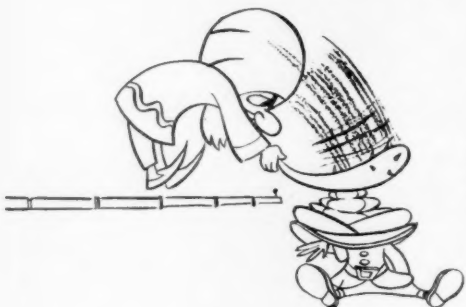
Makers of cartoon movies have a vocabulary that is all their own, and these are just three of the many weird-sounding terms explained by John Daborn in a fascinating booklet called *The Animated Cartoon** which is published this month.



DRAG

This is the "bending" of an object to emphasise natural reluctance to overcome inertia, and to give a sympathetic movement to animation to avoid "jitter" (see Fig. 8). For example, a vertical pole moving across the screen should not be drawn straight in transit. It bends to a bow shape according to the speed it travels, so that the centre takes the lead and the ends seem to offer resistance by bending back.

In application the vertical lines of a moving car bend back, a hand raising is given a sweep away from the direction in which it travels, in fact the curving of lines to give this sympathetic movement can be carried down to the smallest details of the character, such as the flick of an eyelash, or the swish of a length of hair as the character moves his head.



SQUASH

This is distortion by means of condensing one or more drawings to give a feeling of weight or force (see Fig. 9). For instance, it will be realised that a tennis ball is slightly "squashed" on the point of bounce. In animation this is greatly exaggerated. The tennis ball is drawn egg shape in travel and on the point of contact with a surface it is distorted in the other direction being almost completely flat. This change takes place in one frame, and it quickly resumes its normal shape. This principle in a much lesser degree has wide application; squash on a heavy man walking will give an idea of weight, a hammer hitting a nail will register impact, and so on.



REPEAT CYCLE

Animating movement in a cycle to economise on the number of drawings is fairly common in cartoon films. The frequency with which you can use this method depends on the action which in turn depends on careful scripting—a repeat action must never become too obvious or too boring. The most successful repeats are natural ones, such as car wheels and people walking.

* *The Animated Cartoon*, latest in the Cinefacts series, is published at 2s. 6d. by the Fountain Press, 46-47 Chancery Lane, London, W.C.2.

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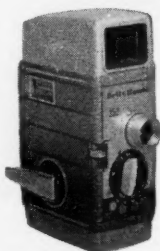
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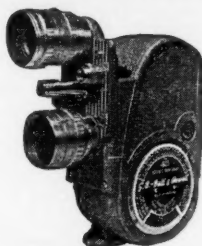
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f/1.9 fixed focus lens, single picture device and continuous running lock. Extra large viewfinder. Standard 25ft. double-run spool loading.

£29 14 2



8mm. SPORTSTER DUO

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8mm. BOLEX C.8

f/2.5 bloomed fixed focus lens, five filming speeds, multicopic viewfinder for lenses $\frac{1}{2}$ in. to $\frac{1}{4}$ in. focus

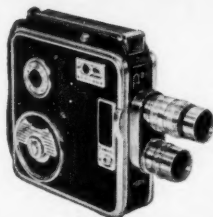
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8mm. EUMIG C.8

f/2.8 colour corrected fixed focus lens. Powered by torch battery for instant press-button filming. Takes standard 25ft. D/R spools

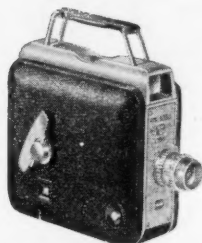
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(including case)



8mm. KODAK 8/55

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8mm. f/1.9 Kodak 8/55	...	£30	0	0	8mm. Kodascope 8/46, 200w. (with case)	...	£23	10	0
9.5mm. f/3.5 Pathe B	...	£8	10	0	8mm. Specto, 500w., 800ft. arms	...	£32	10	0
9.5mm. Pathe Pat	...	£8	10	0	9.5mm. Pathe Gem, 100w.	...	£25	0	0
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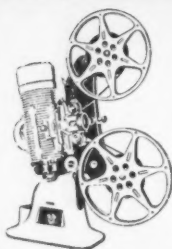
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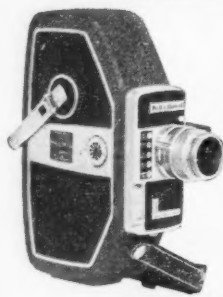
8mm. G.B. Model 606H

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16mm. Bell & Howell Model 240



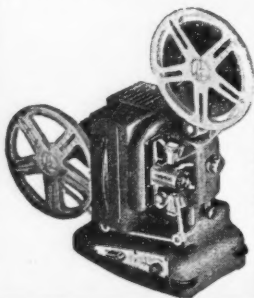
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8mm. Eumig P.8, complete in maker's carton	£26 10 0
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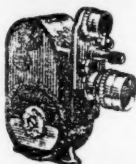
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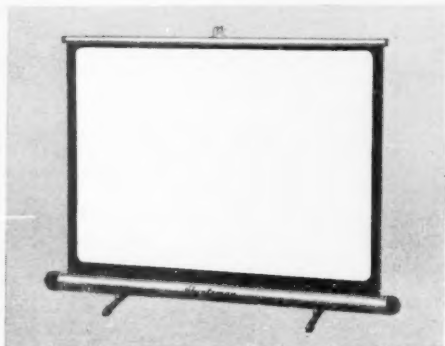
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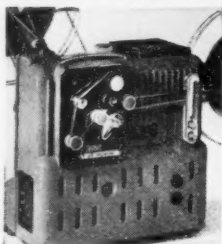
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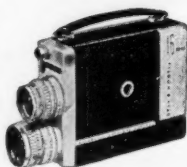
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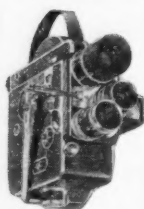
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VOL. 22 MAY 1958 NUMBER 1
Editor: GORDON MALTHOUSE

THE TEN BEST FILMS OF 1937	34	A Movie Maker's Diary. <i>By Denys Davis</i> ...	63
How the Films Were Judged	35	Collector's Corner. <i>By Kevin Brownlow</i> ...	65
Do It Yourself 16mm. Processing. <i>By J. D. Beaven</i>	39	You Can Make an Accurate Strobe Wheel. <i>By</i>	66
Here and There With 8mm. <i>By Double Run</i> ...	41	<i>David Jones and Desmond Roe</i>	66
Odd Shots. <i>By George H. Sewell, F.R.P.S., F.B.K.S.</i>	43	Films for Home and Club Shows	67
An Electric Motor Drive for Under 30s. <i>By John</i>	44	At Your Cinema: Same Subject, Different Treat-	68
<i>Goodwin</i>	44	ment. <i>By Derek Hill</i>	68
Running Commentary: The Case for Plastic	47	Query Corner	70
Lenses. <i>By Sound Track</i>	47	Is It Really Worth It? <i>By J. Joyce</i>	71
The 9.5mm. Reel. <i>By Centre Sprocket</i>	48	Success Story	72
Ideas Exchanged Here	50	Provincial Shows—A New Development ...	75
SUMMER SUMMARY. <i>By Stuart Wynn Jones</i>	53	A.C.W. Test Reports: G.B.-Bell & Howell Model	76
If Your Camera is Noisy ... <i>By W. H. Robertson</i>	57	640 projector: Cinecraft projector stands ...	79
The Themes They Chose	59	Newsreel: Presenting Club Activities	79

LONDON		Simplex-Ampro Ltd.	86	Jones, J. Allen	102
Actina Ltd.	92	Standard Telephones & Cables Ltd.	87	Kirkham Film Services Ltd.	98
Amateur Movie-Maker	94	Waltan Film Services	101	Northern Camera Exchange Ltd.	99
Ascats Ltd.	23	Westminster Photographic Exchange Ltd.	10, 11	Ranclagh Cine Services	103
Atlas Lamps	100	Williams Cine Services	102	Leics.	
Bennett & Sons Ltd.	12	MULTIPLE BRANCHES			
Brown, Neville, & Co. Ltd.	28	Ascats Ltd.	23	Jessop, F. E.	102
Burlington Cameras Ltd.	16, 17	Bennett & Sons Ltd.	12	Middx.	
Cinex Ltd.	Cover	City Sale & Exchange Ltd.	13, 21, 31	Dixon Studios Ltd.	14, 15
City Sale & Exchange Ltd.	13, 21, 31	City Sale & Exchange Ltd.	13, 21, 31	Norwich Union	99
Cinecraft Supplies Ltd.	100	Davis, A. M.	29	Carlton Cine Service	94
Dallmeyer Ltd.	96	Dixon Studios Ltd.	14, 15	Heathcote, P., Ltd.	92
Davis, A. M.	29	Dollond & Aitchison Ltd.	8, 9	Northumberland	
Dollond & Aitchison Ltd.	8, 9	Heaton, Wallace, Ltd.	Cover, 3, 4	Turners of Newcastle	85
Dormer, W. F., Ltd.	98	Salanson Ltd.	5, 7	Surrey	
Flesco Ltd.	25	Westminster Photographic Exchange Ltd.	10, 11	Croydon Cine Exchange	94
Gevaert Ltd.	25			Durbin & McBryde Ltd.	92
Grundig (Gr. Britain) Ltd.	97	PROVINCES			
Harrington Photographic Supplies Ltd.	18, 19, 105	Berks.		Institute of Amateur Cinematographers	103
Heaton, Wallace, Ltd.	Cover, 3, 4, 5, 7	Specto Ltd.	20	Pyke, T.	98
Hewell, Ivor F.	100	Ches.		Sussex	
Hughes, F. A., & Co. Ltd.	93	Mid-Ches. Film Library	102	King, John, (Films) Ltd.	104
Hunter, R. F., Ltd.	30	Miller Cine Co. Ltd.	96	Warwickshire	
Johnsons of Hendon	22	Salanson Ltd.	96	Birmingham Commercial Films Ltd.	81
Malham Photographic Equipment	101	Hants.		British Thomson-Houston Co. Ltd.	Cover
Microtecnica Ltd.	Cover	Presgrip Sign Co.	102	Moseley Cine Centre	102
Movie Titles	104	Kent.		Terrace Studios	102
M.S.S. Recording Co. Ltd.	99	Adventure Film Productions	6	Yorks.	
Penrose (Cine) Ltd.	26	Amateur Cine Service	90	Saville, John, & Sons	27
Perforated Front Projection Screen Co. Ltd.	101	Avondale Development Co. Ltd.	96	Sawyers Ltd.	105
Photax (London) Ltd.	91	Lancs.		Sheffield Photo Co. Ltd.	32
Rank Precision Industries Ltd.	88, 89	Brun Educational Films	101	SCOTLAND	
Rigby, Robert, Ltd.	23	Gorse, E.	104	Microfilms Ltd.	105
Silber, J. J., Ltd.	23	OVERSEAS			
		Malta Amateur Cine Circle			



The Amateur Cine World Badge links amateurs all over the world. Make sure you wear yours when you go on holiday. It may help you make valuable friendships with fellow enthusiasts. Two types of badge are available—stud and brooch. It costs 3s. 6d. post free from "A.C.W." There is also a blazer badge at 5s.

AMATEUR CINE WORLD presents

THE TEN BEST FILMS



Broken Images.

Broken Images

By E. McConnell and L. Henson. 450ft., Super X, Bell & Howell 70DA and Bolex H.16, Sixtus, ex-Govt. tripod, s.o.f.

In the city centre—the scene is Glasgow—wanders a drunk, his fuddled brain trying to direct faltering steps and find some reality in a world of ebbing and flowing sound. Nothing happens: kitten and tramp alike ignore him. The city is indifferent. The film derives much of its effectiveness from the sound track, which is at times brilliant in its evocativeness, the confused roar of voices and nagging, insistent percussion admirably illustrating mood and feeling. The uneven pace of the film is doubtless dictated by its impressionistic nature, but some of the shots are overlong, and the visual pattern is sometimes ill-defined, but one is prepared to forgive much to producers who provide such evidence of sensitivity and subtlety.

England may be Home

By Viking Film Unit. 900ft., Super X, Bolex H.16, Avo, unknown make of tripod, s.o.f.

A social problem posed in an adult way by very competent documentary reporting. It is good to see this kind of rewarding subject tackled by amateurs free from the shackles of Government or industrial sponsorship. Through the story of a young Italian who comes to England to work, the theme explores with sympathy and humour the situation of the Italian community and how it becomes integrated in the British way of life. The Italian cast gives admirably uninhibited performances, direction is adequate and at times excellent, and photography is good, though screen quality is variable. The narration, in a marked Italian accent, reinforces the realism of the visuals.

Evening Out

By Francis E. Williams. 500ft., Kodachrome, Bolex H.16, home-made incident light meter, ex-Govt. tripod, s.o.f., on home-made equipment, sound film home-processed.

The charm of the good domestic comedy lies in an unpretentious naturalness which asks nothing of elaborate studio resources. In this film the producer boldly challenges comparison with the output from studios staffed by trained crews for each and every complicated piece of apparatus, lights, velocitators,



Evening Out.

microphone booms, sound stages, recording consoles and the rest, all directed at obviating the stiltedness which a producer overloaded with the whole technical burden cannot avoid. The sound recording is uneven, voice and effects levels vary a good deal, and the author has not yet learned to use buzz track, but he has nevertheless acquired considerable skill in the use of sound in both interiors and exteriors (both of them lit). Except for one sequence, the comedy is pleasantly plausible and restrained and the two children are admirably themselves. Left alone at night for the first time, they prepare to enjoy themselves, but a succession of phone calls—one from an anxious grandmother—brings unexpected excitements. The dialogue is convincing and the unadorned realism has considerable charm.

French Leave

By Derek Hill. 600ft., Agfacolor original, Kodachrome print, Siemens, Weston, lightweight Vinten tripod, s.o.f.

Stuffed with bold close-ups, spiced with shots of sun-tanned bodies and stirred vigorously by the recurrent theme of water-skiing, this very lively compilation of holiday scenes on Elba bounces along with a magpie regard for glitter and movement. The brisk cutting and a good commentary help disguise the fact that it is too long, and its many off-beat moments offset a degree of disjointedness.



The silver "Oscar" is featured in all Ten Best leaders.

S OF 1957



England May Be Home.

The jazz background is not always apt, but visually the film is continuously entertaining.

Raving Waving

By Stuart Wynn Jones. 180ft., Kodachrome, Bolex H.16, Weston, home-made animation table, Spectone recorder, s.o.f.

Curving and pirouetting against continually changing backgrounds, rhythmic patterns and shapes delight the eye, while the ear is occasionally beguiled by the only less impressionistic sound track. Technically it is a triumph, but though it appears to have been plotted with mathematical precision, it is lacking in design. Hence, although the beautifully smooth animation is a joy to watch, it does not contribute as it should do to the over-all shape, particularly since the staccato nature of the sound is sometimes at variance with the flow of the images. But the colour is fine, many of the patterns are entrancing and the whole thing stimulating and exciting to watch.

Saturday Lunch

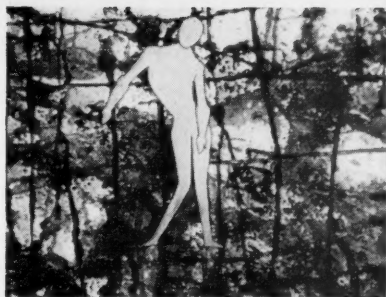
By Sutton Coldfield Cine Society. 120ft., Kodak Super X, Bolex H.16, Weston II with Invercone, Linhof tripod, silent.

A neat little episode which succeeds in a modest way because it does not go outside its narrow limits, because the editing condenses the action to just the right length, and the cross cutting effectively tells the story. The quiet kind of domestic comedy, it is played unemphatically and direction is restrained. Father takes the baby out for an airing while mother prepares lunch. Engrossed in choosing a camera, he forgets about the meal and the infant he has left in its pram outside the shop. Mother goes in search of them and wheels the pram off, leaving him still exploring in what has now become a forest of cameras. A gay surprise ending happily rounds off a pleasant production which makes a virtue of its unpretentiousness.

Solitaire

By Quorum Films. 240ft., Super X, Kodak BB Junior, no exposure meter, home-made tripod, tape.

A prisoner in a narrow cell plays with a button. With this slender thread of plot the producers have spun a beautifully fashioned web that holds the willing audience captive. Their sensitiveness is



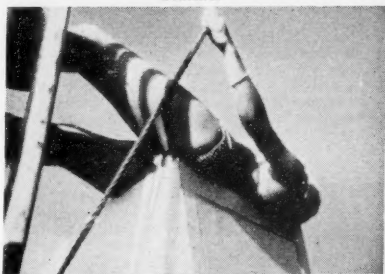
Raving Waving.



Saturday Lunch.



Solitaire.



French Leave.

THE TEN BEST FILMS OF 1957

(Continued)

apparent no less in the recognition of the cinematic possibilities of the theme than in its translation into images which bring alive the mental state of the prisoner. Total absorption in the games he plays with the button is succeeded by mounting frustration when the button, suspended on a woollen thread drawn from his sock, and flicked over pyramids of sticks, refuses to knock down the last of the crazy structures. And out of mindless anger comes despair. The piano accompaniment tellingly points mood, cutting is expert and the length is just right.

To Have and to Hold

By Bristol Cine Society. 170ft., Kodak Super X, Bell & Howell 70DL, Weston II, ex-Govt. tripod, silent.

This well scripted, briskly sketched anecdote admits us to the home and the office of a newspaper heart-throb columnist who specialises in advice to the love-lorn. The director, who also wrote the script, has chosen to depart from the naturalistic and to over-draw the characters to the extent of caricature—and entirely admissible choice, but the photographic treatment, smooth and competent though it is, is in a realistic vein. Camera angles and lighting of a different style were needed. But the briskness with which the film moves, the good casting, the apt directorial touches and the sense of progression which is maintained throughout help to mask this, and there is a sting in the tail.

Star awards : pages 59–62; Success Story: pages 72–75

HOW THE FILMS WERE JUDGED

AND HOW THE GAUGES COMPARED

It would perhaps be best to begin by indicating the system under which the films submitted for the Ten Best competition are judged. It is so simple as scarcely to be regarded as a system at all, and, indeed, only merits that description by being orderly and logical.

There is *never* any briefing of the judges on the points they should look for. If they require briefing, they have no business judging. The only time when there is any discussion of critical standards is at the beginning, when the judges in charge of the preliminary rounds agree on the standards required in the various categories of Star groupings. A number of films of widely varying subject matter and style are screened, and each judge indicates the categories in which he would place them.

In practice, almost complete unanimity is invariably achieved. There is nothing remarkable about this, for their background, cultural awareness and experience give the judges points of immediate contact, and it is a matter not of agreement or disagreement on the qualities of a film but of the rating to be given the product of those qualities.

Wharram Percy

By Ian and Betty Lauder. 600ft., Kodachrome, Bolex H.16, Weston, unknown make of tripod, stripe.

Popular archeology provides the newsworthy theme of this very well photographed film: the excavation of one of the Lost Villages of England, amplified by pictorial and verbal comment on the background to their uncovering. There are thus virtually two subjects, and this is perhaps a weakness of construction, but the variety of aspects has been skilfully shaped, and only an unfortunate carelessness in shooting insets against a billowing curtain mars the pattern. The commentary is good, the music safe though a trifle undistinguished and the camerawork most competent.

Whither Shall She Wander?

By Marie Partridge. 700ft., Kodachrome, Bolex H.16, Weston, Linhof tripod, $\frac{1}{2}$ stripe.

A gosling samples the joys and perils that beset the unsteady feet of a fledgling in a beautiful garden, its progress commented on by an owl who affects a country dialect and an earthy humour. Much of the photography is superb—it embraces time lapse of flowers as well as astonishing close-ups of animals and birds—and the film has a shape which many productions of the kind lack. There is also an element of suspense, as in the sequence in which a snake pursues the gosling, which is supposedly trapped in some water weeds. The film is a shade too long and repetitive, and some people may feel that the owl's hearty jollity sits unhappily on the magnificent visuals, but it remains a considerable achievement.

(All the above are 16mm.)



To Have and to Hold.

All entries are classified in five groups: 0, 1, 2, 3 and 4. Some kind of points system must obviously be adopted when hundreds of films have to be dealt with, but we would urge all clubs promoting competitions never to allot more than a total of ten points, for as you go higher, analytical appraisal becomes debased into an idiotic mathematical exercise. For it is idiotic solemnly to declare that such-and-such a film is worth 57.85 points, while its competitor is worth only 56.97. What sort of prosaic, rule-of-thumb mentality is it which reduces creative endeavour to numbers? What niggling, statistical mind would define the difference between two films as a fraction of one per cent?

One of the reasons for large totals is the practice of allotting marks for various aspects of technique. Again we would urge competition organisers to have none of it. To assert that the maximum value of editing to any film is 20 per cent of the whole, that

photography must be assessed at 15 per cent, that the idea behind the script is worth a fixed maximum of 10 per cent, is to assert absolute nonsense. This thralldom to arithmetic is responsible for much of the excessive preoccupation with technique which keeps so many amateurs in blinkers.

No system of marking by divisions and subdivisions can contain that elusive quality: imagination. Even were it practical to specify every contributory factor to the impact made by a film, it would be quite impossible to assess its relative importance as a specific percentage. And since it is impracticable to list every factor (even if you had the encyclopedic kind of mind which would enable you to classify, docket and bracket the various phases of film production, both material and imponderable, you could not hope to record every single one), your judging sheet will be incomplete and will therefore invite a lopsided judgment. Breaking down the framework of a film in this way can help the beginner and the inexperienced to crystallise their ideas, but beginners should not be judges.

Periodic Checks

From the Four Star category in the Ten Best competition are chosen the Gold Star and Ten Best films, but before the choice is made some of the Three Star films are always re-examined to determine if any should be upgraded. There is also periodic rechecking of the 1st and 2nd Star categories, but not of the films which gain no awards, for had there been any doubt about these, the entrant would have been given the benefit of it. This re-examination of the films is usually to their disadvantage. It is in the nature of an appeal. When in a court of law a man appeals against his sentence and loses, he is often given a stiffer one. The same happens



Wharram Percy.

with the Star films. Occasionally they are upgraded, but more often they shed a Star.

There is rarely even a semblance of unanimity at the final judging, but we are sure we are right in affirming that, whatever the extent of the disagreement, every judge respects the opinions of his colleagues. He does not regard them as half-wits or ignoramuses because they place different interpretations on facts over which the entire panel is agreed. Everyone agrees about the faults and virtues of the films on which they are to pronounce judgment; the difficulty is to assess the relative importance of them.

This difficulty does not arise during the preliminary judging for there is seldom any acute problem in grouping entries. The problem arises when you have to take them out of their groups. Judge A may feel that the imagination shown in shaping such and such a film is enough to outweigh certain weaknesses of construction. Judge B recognises its imaginative qualities and agrees about the deficient construction,

but does not agree that the first tips the scale against the second. In the end, compromise through discussion must be accepted as the only civilised solution, and it is perhaps worth pointing out that, even when opinion is evenly divided, A.C.W. does not arbitrarily close the discussion with a casting vote.

Nine are Newcomers

A notable feature of this year's Ten Best is that all but one of the producers are newcomers to the prize list, although most have entered films in earlier competitions. Nine "Oscar" winners of previous years—Harry Birrell, Peter Bowen, Frank Debono, James Haynes, Richard Jobson, Edwin Lambert, Hugh Raggett, B. T. Smith and James Wood—all submitted films showing a high degree of technical competence and creative endeavour, but denied the highest award through some inadequacy of treatment.

Holiday Incident by Peter Bowen, perhaps the most successful and famous of all family film makers, features the family who appeared in *Eggs for Breakfast* and *Low Tide*, but suffers through hovering uncertainly between comedy and farce. James Haynes' *The Time of the Singing* contains some breath-takingly beautiful material in its 2,200ft., but the construction is faulty.

The generous number of attractive close-ups and the good Kodachrome photography in Harry Birrell's *My Sister Anne* (sync. sound, Auricon camera) cannot compensate for the inadequate development. *My Call to Ballet* (of which Frank Debono was one of the three directors) also suffers from this fault, being slow-moving and lacking in incident.

Dr. Jobson's *Nightmare of the Fourth Sign* penetrates deeper into the hinterland of individual-



Whither Shall She Wander?

ism than did even *Driftwood and Seashell*, but not to so happy effect. Edwin Lambert's characteristic hard-hitting style is again evident in *Passing Your Driving Test* and *Island Century*, but its impact is lessened by a certain lack of balance.

The first half of Hugh Raggett's *Panic* packs a powerful punch which fails to carry over into the second half, and James Wood's three films, *A Corner of the Cotswolds*, *Farewell to Yesterday* and *Mere Reflections*, while having much of the charm and skill in reporting of *Narrow Boats*, do not have the artistic entity of that film.

Of B. T. Smith's two films, *Cairo* is most competently assembled and moves well, but the commentary, although fairly informative, is delivered with a feyness which becomes irritating. The framework of *Pots of Fun* is well defined, but is not filled out as amply as it might have been, and the number of jump cuts is surprising in a film made by an "Oscar" winner.

Since the prizewinning films have to be sent away for copying and, where necessary, addition of optical sound, immediately after the final judging, it has not up to the time of writing been practicable to arrange a showing for the British Film Academy at which members will select the film for the Academy award, but the result will be announced as soon as possible.

8mm.

A pointer to the steadily mounting popularity of 8mm. is seen in the entries in this gauge. They reach their highest peak yet, and at 42 per cent. of the total entry are only 9 per cent. behind 16mm., which this year has suffered a decline. 9.5mm. is also down, by 1 per cent.

But though 8mm. accounts for so substantial a proportion of the entry, and in the case of four films has reached Gold Star status for the first time, there are no 8mm. films among the Ten. A similar tale can be told of practically every large-scale competition overseas: increasing number of entries but disproportionate representation in the prize list. A breakdown of the 8mm. entry for the Ten Best, however, convinces us that this situation is a phase only, and that the time is rapidly arriving when 8mm. will be as prominent in prizewinning films as it is in total strength.

A number of films in this gauge held their place at the final judging almost to the end; only right at the last were they supplanted by 16mm. And a study of the themes of the Star films (pages 59-62) show that they cover as wide a field, and are now just as ambitious, as the 16mm. What the list of award winning films cannot reveal is the adult, experienced handling of so many of them.

It is therefore fair to say that 8mm., while remaining pre-eminently the gauge for family movies, must now be recognised as a gauge for the serious worker. But achievement of this status throws into sharp relief a disability from which the "serious" 8mm. worker still suffers, but from which his 9.5mm. and 16mm. colleagues are free: the impossibility of giving 8mm. films a wide showing.

We now have the situation in which 8mm. has broken out of the confines of the home and demands (and deserves) a scale of presentation which technical resource does not permit. Had a number of 8mm. films figured in the Ten Best, we should have blown them up to 16mm., but we must admit that this is far from being a satisfactory solution. How this situation will be resolved it is impossible to forecast; the only thing about which one can be sure is that it will be intensified in coming years.

Meanwhile, as an earnest of good intent, we are having copies made of the four Gold Star films and of two of the Four Star, and have invited the I.A.C. to arrange their distribution, an invitation which they have gladly accepted as providing them with an opportunity of still further enhancing the value of

the fine service they offer the amateur. The films will be available for club shows, and a club does not have to be a member of the I.A.C. in order to get them. It is expected that all clubs booking the films will admit lone workers to the screenings, but since accommodation in club rooms will be limited, intending visitors should apply as early as possible. Details of bookings will be published in *A.C.W.* and in the Institute's quarterly magazine, *Amateur Film Maker*. Particulars of how to book the programme appear on page 70.

9.5mm.

And what comfort can we offer the 9.5mm. worker? We cannot put out a programme for him, for there is only one 9.5mm. film in each of the Gold, Four and Three Star categories. But certainly this gauge is not taking it lying down, as the correspondence pages this month clearly indicate. We should be glad to give 9.5mm. a bigger showing in *A.C.W.*, but its loyal band of supporters must face the situation squarely. They must get out of the habit of being always on the defensive.

Heaven knows that their attitude is all too understandable, but continual protestation that their gauge can give points to 8mm. in several particulars (as indeed it can) does not help. It is not enough to protest that 9.5mm. will do all and more than 8mm. will do. Let us see the results. Let us hear of the interesting things, both technical and artistic, which you are doing with 9.5mm.

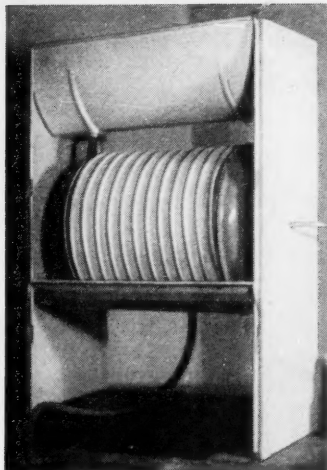
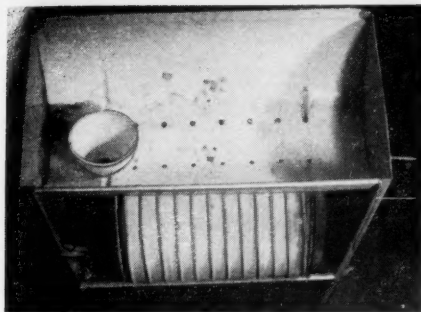
The relatively poor showing of 9.5mm. in this year's Ten Best is a reflection of the general malaise. This gauge still attracts a large correspondence, but only a tiny proportion of it says anything positive or points to definite achievement. The best (and only worthwhile) encouragement we can give to 9.5mm. is the provision of a platform of *positive* news and views, of accounts of real achievement. And, believe us, we are anxious to give encouragement; put at its lowest terms, the 2s. the nine-fiver pays for his copy of *A.C.W.* is just as good as the 8mm. fan's. But we also ask you to believe that we are not only concerned with your money but do really have the good of the movement at heart.

Another notable feature of this year's Ten Best entry is the growing use of tape, with attendant problems of synchronisation. A number of firms have afforded us generous co-operation in the loan of equipment to supplement our own considerable collection, and we thank in particular Avondale Developments Ltd. and Bolex Ltd. (Peterson and M8R), Rank Precision Industries Ltd. (640 stripe projector) and Williams Cine and Public Address Services (Celsonic).

Details of the Ten Best and Gold Star premieres at the National Film Theatre—the most ambitious yet—and of the programme which will later be circulated throughout the country appear on pages 62-75.

In this breakdown of entries for the Amateur Cine World Ten Best Films of 1957 competition, the figures in brackets refer to the entries for 1955 and 1956 respectively.

Type	8mm. %	9.5mm. %	16mm. %	Percentage of entry
Gauge ..	42 (30, 33)	7 (8, 13)	51 (62, 54)	100
Colour ..	21 (20, 21)	1 (1, 2)	28 (32, 24)	50
Tape ..	10 (5, 8)	1 (2, 1)	14 (14, 9)	25
Disc ..	3 (1, 5)	— (1, 1)	2 (3, 5)	5
S.O.F. ..	— (—, —)	— (—, —)	9 (10, 6)	9
Stripe ..	2 (2, —)	— (—, —)	8 (8, 3)	10
Wide Screen	1	—	— (—, —)	1



Do It Yourself 16mm. Processing

By J. D. BEAVEN

MY first attempts at processing of cine film were brought about by impatience to see the results of my first "cartoon"—49 frames of a stork flying across a landscape photograph. For two and a half hours I had painstakingly moved the stork a frame at a time, and to see if this was going to work I just *couldn't* wait while the film was sent away to be processed. So I snipped the 12in. of film from the 30ft. reel, dipped it in various solutions and came out of my hastily constructed darkroom 90 minutes later with my cartoon.

That was a year ago. Since then I have graduated from 12in. lengths of 9·5mm. film, via 25ft. lengths of 9·5mm. and 16mm. swished around with my fingers in two kitchen mixing bowls (bought specially for the purpose, I might add!), to my present contraption, which although not very handsome, has given me perfect results since the second reel of 16mm. I tried with it. (More about the first reel later.)

Having found that the price of processing tanks was beyond my pocket and that they didn't seem to be available second-hand, I had a look round my local ironmonger's. Here I bought a three-tier vegetable rack for 17s. 6d., an 8½in. diameter waste bin for 5s. 11d., and 1yd. of ½in. gas tubing. I

Vegetable rack into processing tank. The drum also comes from the kitchen: it is nothing more elaborate than a waste bin. A funnel is inserted in the top tier for ease of filling.

removed the bottom tier of the rack and the handle of the bin. Round the bin I glued a 25ft. length of plastic clothes line (2s. from Woolworth's) in spirals 16·5mm. apart. Holes were drilled in the centre to take a Meccano axle rod.

The centre tier—or trough, as I shall call it now—was found to be too deep and not wide enough at the top to take the bin. I solved this problem by taking the tier out of the slots at the front and bending the front down until its radius was just a little larger than that of the bin. To keep it in place (and, incidentally, to make it watertight!), I cemented the sides of the trough to the upright pieces and filled in all but one of the eight small holes with Seelastik. To the remaining hole I fixed a radio co-axial socket which just fits ½in. gas tubing and acts beautifully as the outlet nipple.

Holes in the Right Place!

Next I drilled a hole in each upright to take the bin axle. I followed this by drilling two more holes in the right place! The bin rotated smoothly, to my surprise, just missing the trough. After painting all vulnerable parts with white enamel and fitting a funnel through the top tier for easy filling, I tried the trough for size and water-tightness. The minimum solution required to wet the bottom of the drum was 12 oz. As I normally use at least 16 oz. of all solutions, that didn't bother me very much. One or two drip-holes in the trough were soon closed up with Seelastik.

Loading the drum with film for the first time, in complete darkness, was pretty harassing—there was no going back once the first couple of feet were unwrapped. All went smoothly, however, and when I switched the lights on after the film had had a little over a minute in the reversal (or bleaching) solution, my sigh of relief nearly caused reticulation of the image.

My darkroom is upstairs in a spare room, and all would have been well had I not been too lazy to bring up a bucket of water at 68 deg. F. After using the machine for the first time with great success, I took the whole thing downstairs, and put it in the

16mm. MOVIE MAKING THE INEXPENSIVE WAY

"I am using ex-Govt. 16mm. film, which you can buy very cheaply, and it is usually in quite good condition. Obviously, I would like to use colour film all the time—who wouldn't?—but cost is very important to me. And I do like 16mm.—I find 8mm. too fiddling. So now the problem arises: how do I process it?"

This inquiry is typical of many we have received. Here on this page is the answer. It should perhaps be pointed out that the instructions are equally applicable to 9·5mm.

sink with the intention of running the cold tap straight into the trough for washing.

I turned on the tap for a second or so to check that it was running into the right place, and the water just touched the bottom part of the drum (and film) before running off. This water was extremely cold and the severe temperature change caused the film to blister where the water had touched it—every 18in. or so along its length. By judicious cutting I managed to save some shots—but it taught me a lesson. Needless to say, I have since carried the bucket up every time, and have developed about 40 films without mishap.

Now I have worked out a system which saves an enormous amount of time and trouble. I start with a 2 gal. bucketful of water at 72-73 deg. F. and a kettleful of hot water. All my solutions are prepared with water from the bucket and made up to 70 deg. F. where necessary with water from the kettle. I find the first developer drops about 5 deg. F. when put in the trough, so this decrease is allowed for.

After the reversal solution has been in the trough for one minute, I switch the light on, do a rapid check with the thermometer and boost the solutions—including the water bucket—with hot water where necessary. (I can do this with one hand while turning the drum with the other.)

When processing more than one film at a time, I save the clearing and hypo solutions for use again. The developer used for the first stage can be used again as the second developer, but I have sometimes found that it just hasn't enough energy left to darken the film sufficiently. To get over this I keep a bottle of developer in the ever-useful bucket, maintaining it at 70 deg. F. just in case.

1st Developer: Johnson's Contrast, 1 to 4 parts water. Eight minutes at 68 deg. F.

1st Wash: Good wash needed, otherwise reversal solution will exhaust prematurely; at least two changes of water—about one minute each.

Reversal Solution:

A. Potass. Permanganate	..	..	35 grains
Water, up to	..	..	20 oz.
B. Sulphuric Acid, conc.	..	..	78 minims
Water, up to	..	..	20 oz.

These two solutions are made up by my chemist and will keep. Mix equal parts of A and B before use.

The light can be put on when the film has had about one minute of this solution. Don't stop until the black of the image is completely transparent. If the solution discolours before this occurs, get rid of it and use some more—it's cheap enough. If bleaching or clearing solution was freshly made up the last time I used the machine, the reversal solution tends to discolour more quickly. (I get round this inconvenience by keeping the reversal solution after use and swilling the trough with it after taking the film from the drum. This seems to work—probably because there is just enough strength left to cancel the odd bit of bleach in the trough.)

The film should now be evenly tinged brown and everything it has touched will have been stained brown.

2nd Wash: Wash for one minute.

Clearing Solution:

Sodium Sulphite	..	..	1 oz.
Water to	..	..	16 oz.

This should get rid of all the stains, and where the film is fogged at the ends, it should be beautifully clear.

3rd Wash: Wash for one minute.

2nd Developer: Assuming you have had the light on since the reversal solution (I use a 100 watt bulb at about 6ft. away), you can go ahead and develop. Time isn't important here—just keep going until the image is dark enough.

4th Wash: Wash for two minutes.

Hypo: This isn't absolutely necessary, but I use it to harden the emulsion after the softening-up it has been receiving. Two to three minutes is sufficient.

Final Wash: As much as you're prepared to do. I continue until the bucket I started with is empty.

To dry the film, squeeze it between a just moist chamois leather and hang up to dry. It should be ready for projection in about two hours.

To sum up, the most important point is to get the first development correct. Stick to one type of film and make tests with short strips until satisfied. After that, the processing becomes just a matter of watching results. Make sure that the black image is totally dissolved by the reversal solution, and that the brown stains are completely removed by the clearing bath.

Incidentally, once you have the light on, you can temporarily halt progress if necessary. Once I found that my reversal solution had disappeared through the drain plug and I had no more available. Unfortunately, it was a Friday evening and I had to wait until the Saturday afternoon before the chemist could let me have the solution. I kept the film in the dark after having washed it and when I carried on the process, the finished product showed no sign of the 24 hour gap in continuity!

I have learnt one lesson, though. I always check the drain plug for tightness before every solution.

POSITIVE STOCK

To save time in processing, and to get greater contrast, I use positive stock for straightforward titles. This I develop as a negative, it being easier to sketch black letters on a white background than the other way round! Positive film is much slower than the other types—so much so that it isn't even given a speed rating.

When I first used it, I remember spending quite a time calculating its speed to be something near Weston 2, but I wouldn't like to vouch for that figure! The only way to be sure of obtaining the correct exposure is the good old trial-and-error method. Five feet of film was sufficient, opening the lens a half-stop every 3in. or so.

Developing the film follows the same pattern as still film development. The emulsion on positive stock is very similar to that on bromide paper, and developing times and dilutions should be as advised by the manufacturer of the developer for that paper.

To get the whites really transparent I use Johnson's Contrast, but I have used other developers with very little difference in the results. Graininess is practically non-existent. After developing, wash for at least a minute, preferably with two changes of water. Fix for five minutes, wash and dry as for reversal processing.

GENERAL

A useful method of keeping check on the time while in the darkroom (if you can't afford a timer) is to use your tape recorder (if you can afford one!). I keep a tape for this purpose on which is recorded half and full minutes up to 15 minutes. In the background there is quiet music to while away the time, and this helps me to turn the drum at a regular speed.

Although the need for as wide a showing as possible of club films dictates the choice of 16mm., many clubs are finding that their members are turning more and more to 8mm. So some make the best of both worlds by duplicating their productions on 8mm., shooting from identical viewpoints. The two gauges were used by Blackpool A.C.S., members of which are here seen at work, for one of their latest productions.

Here and There with 8mm.

By **DOUBLE RUN**



DOES it matter if frame lines are central? A reader says that his camera was returned from overhaul with the frame line "considerably removed from the mid-position between the sprocket holes" and wonders if this is important. It obviously does not matter very much if he does little editing, but should he want to join his films to film exposed in other cameras—or, for that matter, to film exposed before the overhaul—he will find the need for constant readjustment of the projector framing control a considerable nuisance. (Incidentally, isn't it incredible how many projectionists do not seem to notice that a frame line is showing, or, when they do realise it, fail to do anything about it?)

So I would advise him to stick to the generally accepted standard. The few cameras designed to produce unconventional frame lines, pose problems. Or wouldn't you Geva Carena users agree with me?

BEATEN BY BLUEBELLS

"I HAVE a Bolex H.8 and am successful in shooting most subjects," writes Mr. B. A. Beare of Crawley, "but am beaten when taking a wood full of bluebells. The picture is good; but the bluebells are only just blue—in fact, they can only just be seen. I have tried many times but failed to portray the magnificent scene. The film used was Kodachrome." I would have suggested trying another make of colour film (for each has its especial characteristics), such as Agfacolor, but the snag—as another correspondent has reminded me—is that Agfacolor Double-eight is still not available; and there is no information as to if or when it will be.

VERSATILE OUTFIT

SHALL he buy a Wyndor tape recorder to provide commentaries and background music for his natural history, medical and family films, is Dr. H. A. Reid's problem. I recommend it, although I find my Wyndor very heavy to carry around, and it is difficult to avoid clicks on the tape if you repeatedly start and stop. On the other hand, the large loudspeaker built into the lid is an immense advantage as it can be placed by the screen, and the facilities for mixing mike and

gram, make it a remarkably versatile outfit for the price.

Dr. Reid comes from Malaya, and says that there "the Bolex B.8 V.S. with variable shutter costs only £3 10s. more than the standard camera. This is the list price from which one gets 10 to 25 per cent. rebate according to how well one knows the dealer!" In this country, where tax and duty are higher, the difference is £7 0s. 6d.

ELUSIVE ITEMS

HAVE you experienced difficulty in getting hold of matt black cards for titling? They have always been rather elusive, so I was delighted to receive a sample card from the County Press, 80 Writtle Road, Chelmsford, Essex. A hundred 12in. x 10in. sheets are offered for 12s. 6d., post free. I found the surface readily accepted white poster paint. These cards will prove very useful for superimposing titles. Incidentally, if you are using a black surface on which white ink or paint will not show up, try silver paint. It will photograph as white.

Another elusive item is the 115 volt, 500 watt, pre-focus lamp, as used in Specto projectors. I have been searching for a spare, only to be offered 110 volt. So I capitulated and bought one; if it lasts as long as my previous 115 volt lamp I shall not complain. The latter would still be going strong had I not turned the projector upside down immediately after switching it off. The filament is, of course, most fragile when hot, and it is wise not to move the projector until it has had time to cool.

I had to turn mine bottom up because the second of its three toggle switches broke down (not for the first time) so that I was able to switch off the motor, but not the lamp—an alarming situation—which involved my switching off at the mains, then delving into the bowels of the projector to push back the faulty switch by hand before switching on again. These toggle switches are a weak part of the otherwise excellent Specto design.

"ISN'T HE SWEET?"

WHEN a new member turns up with a really promising film, one's evening is made. The film



To publicise their *Ten Best* show, Witney C.C. made a 50ft. 8mm. trailer illustrating equipment and filming, concluding with the sub-title: "If you wish to see the best in amateur film productions, come and see the *Ten Best* presented by the Witney C.C." Screened in a local dealer's shop window, it aroused considerable interest. Now you can also see the best in 8mm. amateur films: details on page 70.

in question was *A Nick of Time* (8mm.) by Mr. P. M. Bacon who began with three things in mind: his five-year-old son and his "imaginary friend" whose adventures his son often told him about, a mysterious old key that had long hung from the rafters of his house and a disused railway station. He also had a piece of classical music in mind which suggested certain events.

He showed his young son using the key to open a door leading to a fantasy world of dreams, and the result was quite charming, because it afforded him excellent opportunities for expressive C.U.s of the boy peering through bannisters or bobbing along on the seat of a railway carriage in a mysterious train that has drawn up by the miraculously restored station. "Isn't he sweet?" said a lady in the audience who obviously enjoyed every minute of it.

Mr. Bacon used a G.B.-Bell & Howell 624 camera, with telephoto and close-up attachments, but it is a pity that this telephoto attachment always masks the edges of the picture and produces rather an old-fashioned effect. He did not have elaborate lighting equipment for his indoor shots, either: just a combination of Gevaert Ultra, window lighting and a 100 watt lamp in a car reflector. The photographic quality was rather variable and the film was rough in places, but it was made with imagination and had an appeal that went a long way to disarm criticism.

Mr. Bacon also showed us *The Conquest of Tiptopy Top* (50ft. Kodachrome), an amusing skit on the Everest film. His son and two-year-old daughter, duly dressed for the part, solemnly lay in supplies for the expedition (at the village sweet shop, of course), then embark on the final assault on the local "mountain." This is another original idea that not only provides excellent shots of the family but entertains an outside audience as well. I'm quite certain that our families provide us with our most likely subjects for "Oscar" winners. A carefully prepared and ruthlessly edited family film has the widest

appeal. Why not make a really determined effort this year? I am full of good intentions and will let you know how—and if—I get on.

BUILT-IN OR SEPARATE EXPOSURE METER?

is a coupled exposure meter a real asset? Well, the readings it gives need interpreting like any other, and it is often necessary to approach near to the subject to take a reading from, say, flesh tones before setting up the camera. I gather from a correspondent that he had supposed that a built-in meter would solve all his exposure problems. It won't, but it certainly has considerable attractions for the beginner. On the other hand, the man who swears by incident light readings for all cine work (and many do) will want a separate meter—and as good a model as he can afford.

NO MORE JAMS FROM BACKWINDING

WRITING from Tanganyika, Mr. J. R. Holmes tells me that he has had trouble with the backwind of his Nizo S.2.R. camera, but adds that "the manufacturers have overcome this snag (the jamming) by fitting a guard around the driving sprocket teeth on all their new models. (They will fit it on earlier ones for about £3.) Since this was done, I have not had a single jam.

"Regarding the query about the difference between a U.V. and a haze filter, I have found that my U.V. filter (which has a slight bluish-green tint) affects the colour balance on Kodachrome, whereas the haze filter does not, although it has the slightest tint of pink to it."

KODACHROME SPEED RATING

AS pointed out in the *A.C.W.* test report, the new Weston Master III film speed leaflet gives the speed of Kodachrome as 10, whereas there is no such setting on the Master III cine meter. What seems to have happened is that when Weston re-calibrated the scale on their Master III Universal meter, they quietly adopted ASA ratings, but left the scale as it was on the cine model. So you get the same result using a rating of 10 on the universal meter as you would by using 8 on the cine model. A more confusing state of affairs it would be difficult to imagine. It is probably sensible enough to adopt ASA ratings, but not in this half-hearted way.

DON'T BE A HOARDER!

do you hoard useless broken-down equipment? I have an ancient reel which falls apart if you look at it, but I couldn't bring myself to throw it away because, well, you never know when such oddments might come in handy. Last night I had to show some films in a local hall and, hurriedly collecting my equipment, I picked up the first empty reel I could find. Yes, you've guessed it! Of course, as soon as I tried to thread the film in it, the side fell off and in the end I had to do without the flange. With the aid of a pencil, I managed to persuade the film to wind on, but I had some very anxious moments which I do not want to experience again. So now I have thrown out that ancient reel.



Gevaert Link
Charger

ODD SHOTS

By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

Better Film Packing Needed

Are you, like a recent correspondent, intrigued by the pros and cons of magazine loading? If film is not well protected from light, it becomes edge-fogged. On 35mm., edge fogging is of comparatively little consequence, as there is a broad safety region outside the picture area on both sides of the film. 16mm. has two narrower lands, 8mm. is protected down one side and 9.5mm. has virtually no such safety edges.

The so-called "daylight loading" spool protects the film from light-strike merely by the snug fit of the coil of film between the two flanges of the spool. Only a few thousandths of an inch distortion of those flanges can result in serious light leak. The other protection is the tight wrapping of the outer turns of the film; when these become slightly loosened during threading of the film or in transit through the post, danger of light-strike is greatly increased. Also, somebody has to pay for the "safety" leader, and in 8mm. this leader forms a much higher proportion of the film you buy.

The daylight-loading spool was designed over a quarter of a century ago, when film speeds were much slower than they are today. (Ordinary cine film was 250 H & D, or about 21 deg. Scheiner.) Now, with film sensitivity leaping upwards all the time, it is becoming less and less efficient as a protection for the film. This applies equally to colour film because it is the *ultra* sensitivity of some of the layers to light that permits of a reasonable working speed.

Another disadvantage of spool loading is that you have to thread the film end through the camera mechanism and, while so doing, can aggravate any or all of the foregoing troubles. The 16mm. professional, from bitter experience, always takes considerable precautions to protect spool, film and camera from extraneous light while loading, and he often uses a changing bag for the job. All of this shows the necessity for a more efficient film container, even to the extent of redesigning cameras to take it.

Kodak provided such a device in the 16mm. magazine Cine Kodak, the magazine protecting the film from all chance of fogging and also incorporating the film gate through which it passed when in the camera. But the first cost and maintenance of the magazines made magazine-loaded film dearer than spool-loaded film. Some 16mm., and most 9.5mm., manufacturers employed a simpler device, known as a charger or cassette, that provided for the take-up of the exposed film but necessitated some threading into the camera film-gate.

One of the major disadvantages of both magazines and cassettes is that there is always a good deal of empty space in them, because there must be room for the film both before and after

exposure. Hence their comparative unwieldiness and proneness to damage in transit.

Before the war Gevaert introduced a device that offered a solution to these problems of size, transit and damage. Since, they argued, both halves of a 9.5mm. charger are identical in size and general shape, and only one half at a time is full of film, let us produce half-chargers which interlock with one another. The user will buy a full half-charger and, in the camera, the film from it will flow into the empty half-charger that he will fit to it and eventually post off for processing. The half he retains will always be the empty one.

The dealer will need less storage space, bulk, transport costs and postal charges will be less, and the half-charger full of film will be much more resistant to damage in transit. The scheme worked excellently and required only a little more threading than the normal charger; but the war came and it died.

Such a system, in conjunction with a self-threading device similar to that on the Paillard Bolex camera, could provide a complete answer to all the problems involved in the easy handling and proper protection of film. Whatever the value of the above suggestions, I certainly think it is time the manufacturers turned their minds to devising new, safer, economical and more convenient methods of supplying the precious and not inexpensive film stock they sell.

Lyrical It is probably no secret that this year's

Ten Best competition has produced a crop of lyrical films of Nature's beauty. It is certainly no secret that none has emerged at the top. It makes my heart bleed to think of the thousands of feet of wasted endeavour produced by aspirants to honour in this field. They are generally excellent technicians—indeed, one man I have in mind produces some of the most exquisite Kodachrome shots of birds, animals and nature in its many moods that I have seen.

But their films, lovely though many of the shots are, remain only objective records. Mere reproduction can so very seldom express the underlying mood. That can only be realised by selection and interpretation which, in their turn, are only to be achieved by so planning that every shot as it is taken relates to the plan and not merely to some vague general idea.

It seems to me that, more often than not, the producers who have acquired so high a standard of technical skill lack a proper sense of filmic construction or, at any rate, have not devoted enough time to acquiring facility in it. Or they rely too much on sound, using verse which is supposed to inspire or inform a series of tenuously associated visuals, and forgetting that the significance of poetry is above and beyond these things.

And almost all of such films are too long, some of them horribly so. There is a limit to the amount of lyrical stuff an audience, however receptive, can accept. The amateur who can produce a truly lyrical film lasting as long as five minutes is destined for near-immortality, for this kind of movie is one of the most difficult of all to put over successfully.

An Electric Motor Drive for Under 30s.



By
JOHN GOODWIN

Complete motor assembly mounted on camera, with battery box.

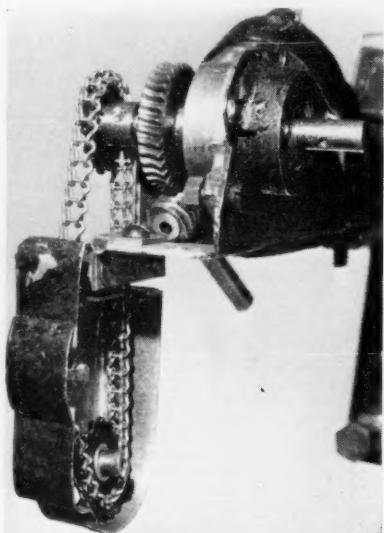
I HAD always thought of an electric motor drive for a cine camera as a singularly expensive and rather unnecessary luxury—until one day I had to film at such a rate that I lost quite a lot of useful action through having to stop and wind up the motor; and, with characteristic perverseness, the camera persisted in stopping dead just when the action was at its height. As this was off-the-cuff newsreel material, retakes were out; so at the end of that exhausting and exasperating day I resolved that the possibility of motorising the Bolex must be thoroughly investigated.

Several motors were tried out: big ones, small ones; long and thin, short and fat, until eventually one particularly nice little chap was chosen for its convenient size and shape, plus suitable electrical characteristics. It is 2in. long and 1½in. in diameter, and with its perfectly cylindrical shape, is ideal for mounting on the top "ledge" of the Bolex. The rated voltage is 24, but adequate torque is available when the supply is reduced to 14 volts. Since the camera governor is used to control motor speed, it is important to ensure that the driving torque is not excessive, as too great a tendency to overdrive might prove harmful to the governor mechanism.

Drive to the camera is introduced on the hand-turn shaft which moves eight frames per turn, i.e., for a speed of 16 f.p.s. it requires a drive of 120 r.p.m. A chain drive was chosen because it is cheap, efficient and, at the speed required here, quiet in operation. For reduction of the comparatively high motor speed to 120 r.p.m., at the same time turning the drive through 90 degrees, a worm and pinion is the obvious choice. Thus, all the drive parts can be obtained from the Meccano range.

The motor is mounted on two pieces of 1in. × 1in. angle steel (brass would do) ¼in. thick, fixed together, after cutting to the required shape, so as to form a "U" section. The body of the motor at the drive end has four holes, tapped 6 B.A., situated in quadrature, two of these being used to support this end between the angle pieces. 6 B.A. screws are inserted, well tightened, then cut down to approximately ½in. When carrying out this operation, it is advisable to thread on nuts before cutting, so that the thread may afterwards be "cleared." The support for the rear end is obtained by wrapping ½in. brass strip round the body, clamping tight and then fixing to the inner angle piece. This method of mounting provides a rigid support for the motor.

Some may wonder why the motor is mounted at an angle, instead of parallel, to the mounting assembly. There are really two reasons for this: in the first place, the arrangement makes for minimum bulk, and the camera will fit in its case with motor mounted; secondly, it makes the fitting of a clutch arrangement (if required) much easier. On my own unit a lever and cam was fitted so that the motor could be made to swivel about the two front mounting screws, thus providing clutch action; but, in practice, this has not proved really necessary, so will

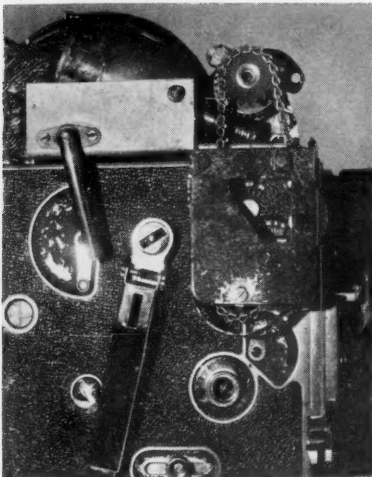


Showing transmission of drive from motor shaft to camera hand-turn shaft. Note chain path.

not be further discussed here.

Cutting of the angle pieces is not critical, except for the holes in the base where the assembly is held on the camera; these should be accurately positioned and cut. A piece of felt 2in. long \times $\frac{1}{8}$ in. wide, a little thicker than the angle material, is cemented to the underneath of the mounting assembly, as shown in the diagram.

The motor shaft is $\frac{1}{8}$ in. in diameter, but the bore of the worm, if a Meccano type is used, will be $\frac{1}{4}$ in.

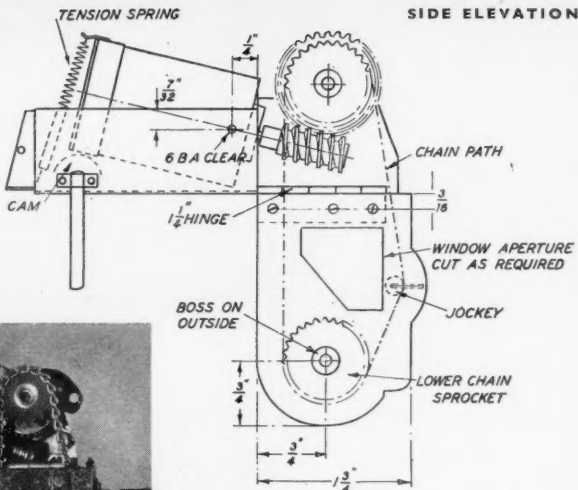


Motor with cover removed to show general arrangement.

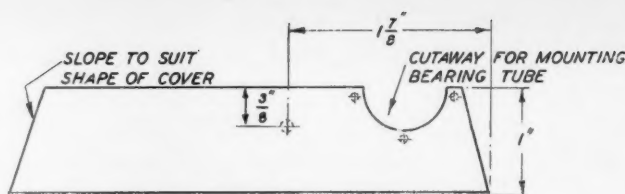
There are ways of fitting over-size bores to under-size shafts, but the only really satisfactory method is to bush the bore and then drill out to the required size. In this case, a piece of brass tube $\frac{1}{8}$ in. outside diameter can be forced into the worm, the inside being drilled out to $\frac{1}{8}$ in. Alternatively, a piece of $\frac{1}{8}$ in. inside dia. tube can be forced on to the motor shaft and "turned" down to $\frac{1}{8}$ in., using the motor itself as a lathe.

I was fortunate in having culled from the junk box a twin ball-race, complete with brass housing and $\frac{1}{8}$ in. shaft. This handy piece of mechanism, which can be seen in the photograph, greatly facilitated the matter of providing bearings for the 120 r.p.m. shaft, but it did have the disadvantage of bulk, and a good deal of juggling was resorted to in order to mount it; so perhaps, after all, it is better to start from scratch and produce plain bearings ready to take Meccano shafting.

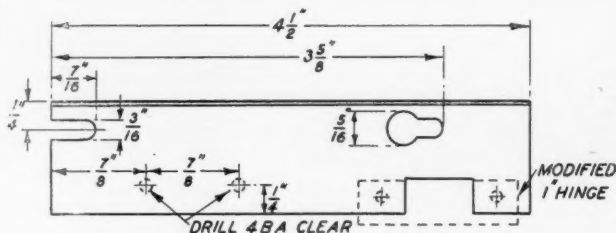
The best scheme is to make up a bearing tube as shown in the drawing, and if the



THE ANGLE
PIECES FORMING
THE MOUNTING
ASSEMBLY. FIT
TOGETHER
WITH TWO 4
B.A. BOLTS AND
NUTS. BOLTS
SHOULD BE
COUNTERSUNK
INTO BASE OF
ASSEMBLY.

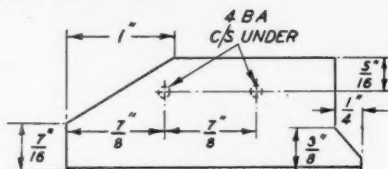
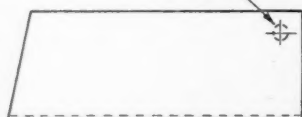


INNER ANGLE PIECE - ELEVATION



INNER ANGLE PIECE - PLAN

DETERMINE POSITION
BY TRIAL



OUTER ANGLE PIECE - PLAN

OUTER ANGLE PIECE - ELEVATION

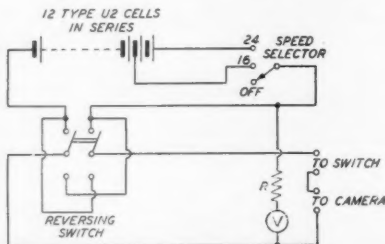
the temptation to resort to methods which, by ordinary engineering standards, appear somewhat crude, is very strong, particularly when economy in both time and temper can result. I have, alas, fallen victim to the devil in my choice of design for the cover plate assembly, all that can be said of which is that it may be crude, but it works! The cover plate proper carries the bearing (the only bearing) for the lower chain sprocket; support for the inner side being obtained by attaching the

INNER
ANGLE
PIECE

OUTER
ANGLE
PIECE

FELT
STRIP

ANGLE PIECES BOLTED TOGETHER
TO FORM MOUNTING ASSEMBLY
(BACK VIEW)



Circuit diagram of battery box. For simplicity, the meter and reversing switch may be omitted, and the speed selector can also be left out if 24 f.p.s. is not required.

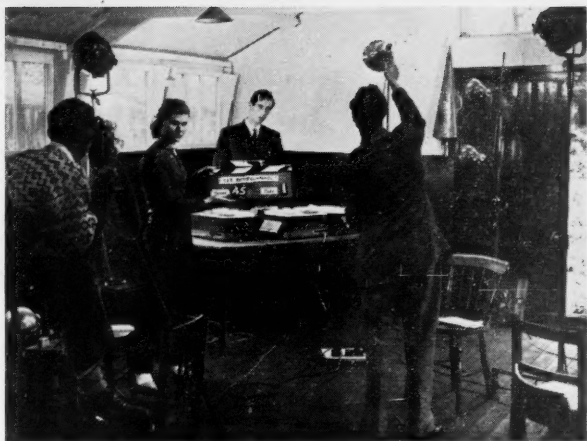
sprocket to the hand-turn shaft of the camera; in fact, an adaptor shaft is made up in one piece.

The cover plate is fixed to the mounting assembly by means of a common or garden 1 1/2 in. brass hinge, spacers being used for standing off the plate the required distance from the camera body. The length of the adaptor shaft will depend on whether the camera has an added frame counter, or a flush hand-turn shaft as with later models or unmodified early ones.

The diameter of the camera shaft is 3/16 in.—an unfortunate figure—so we again come up against bores and shafts which won't mate. The best way to tackle this is to get a brass tube of 1/8 in. outside diameter, bore out the sprocket to fit and drill out the camera end of the tube to make a tight fit on the

(Continued on page 84)

Now in its closing stages: "Let Battle Commence," in which the Grasshopper Group tell how they made their famous cartoon, "The Battle of Wanga-pore." This still illustrates how three Grundig 7000 tape recorders were used to transfer music, commentary and effects to a master tape. And that clapper board: do you know why it is banged before takes? See this month's *Movie Maker's Diary*, page 63.



RUNNING
COMMENTARY
By SOUND TRACK

The Case for Plastic Lenses

MOST of us surely take rather a dim view of plastic lenses, associating them with novelties that fall out of Christmas crackers, toy telescopes, cheap magnifying glasses and transparency viewers. At their worst, they can distort most horribly; and after a week or two in a child's pocket, they become so covered with surface abrasions as to be very nearly opaque. So the idea of having plastic lenses in one's camera or projector is at present unpalatable.

But I think this will not always be the case. There are now several improved plastics available for precision lens manufacture; it is possible to mould them sufficiently accurately for many purposes, so long as a reasonable sized run warrants the necessary high grade moulds; and it is also possible to grind and polish them in the same way as glass elements are ground and polished.

While there appears to be at present no plastic with as hard a surface as the softest glass, we must bear in mind two points: abrasion troubles are limited to the few external lens surfaces, and it is now possible to apply hard coatings to these plastic lenses by the high vacuum technique, just as with glass elements.

Moreover, plastic lenses offer two possibilities unobtainable with glass: control of ultra-violet transmission, and facilities for mass colouration. A plastic lens can be formulated entirely opaque to ultra-violet light; hence were the internal one of the three components in a common camera lens made of this particular plastic, the ultra-violet filter would become superfluous.

Mass colouration is more likely to be of some value in projector lenses. It might well be, for instance, that some new form of arc light source inherently involves an unsatisfactory colour emission. This could be corrected by a mass-

coloured element in the projection lens. Further, in a plastic the density of mass colouration can be controlled, and it therefore might well become feasible slightly to increase the density towards the lens centre, in order to correct the natural falling away of screen illumination towards the corners of the screen.

So while today we would look askance at a camera or projector fitted with a plastic lens, I think it likely that at least some lens components will be accepted in plastics within a few years.

8mm. Transmitted on TV

A NOTE of considerable interest in a recent issue of *American Cinematographer* relates to the transmitting of 16 f.p.s. 8mm. films on American TV. It appears that the Wichita, Kansas circuit, KAKE-TV, have 65 still camera correspondents around Kansas and Oklahoma, and, of these, 15 have 8mm. cameras as well. So it was decided to find out if their 8mm. films could be transmitted when they managed to capture a good news story. Success was ultimately achieved by modifying an 8mm. Kodak projector in two details only. A synchronous motor was added to lock the speed at precisely 15 f.p.s., the motor providing 900 r.p.m. from the standard American 110 volt 60 cycle mains. Next the 3-blade shutter was removed and replaced by one having simply four openings, equally spaced, each of $4\frac{1}{2}$ deg.

The author describes the result as "providing a five per cent. application time." Each frame is projected four times by this shutter, and one revolution of the shutter totals 18 deg. opening out of the total 360 deg., making the five per cent. Total frame projections per second are 60, which synchronises with the American TV scanning rate, from their 60-cycle mains.

This certainly seems, on the face of it, the

answer to the problem of projecting silent films at their correct speeds—a need surely long felt by anyone who has seen much interesting and historic material ruined in *Movie Museum*. Does American TV in general project silent films by this method? Presumably not. Can it be devised to suit our 50 cycle set-up? B.B.C. engineers, please note and try.

SOME glossy magazines go in for laying colour tints over black and white pictures. These tints clog up detail in the photographs and reduce their contrast, the effect usually being a lot less satisfactory than plain black-and-white. The curious thing is that this business should flourish when there seems to be no sign of tinting coming back into fashion for monochrome films. I keep on hoping it will. Its absence is particularly unfortunate in copies of films designed for it—for example, *The Son of the Sheik*, in which much hearty moonlight action was enhanced by blue-tinting in the original. The main titles were also tinted blue since the action begins at night.

INDUSTRIAL films have become an established part of the modern scene, most of them produced by the hundred short-film production companies in Great Britain. In addition to these companies, some large industrial organisations make their own films, following, one might say, the lead set by the famous G.P.O. Film Unit in the 'twenties.

Several of them, particularly those with their own producing units, are willing to lend their films, free of charge, to private borrowers who possess reputable sound film projectors. The I.C.I. Film Unit is a characteristic example. Though many of its productions are for internal use within the Company, and some are extremely scientific and abstruse, many are produced

for prestige, indirect sales and recruiting.

But, says an article in the I.C.I. magazine, "the film's success or non-success cannot be judged by its reception at its premiere. Only after months, or even years, of distribution by the I.C.I. Film Library and careful study of the questionnaires which go out with each print can we safely say that a film has or has not been of value to the Company." There's food for thought here for those who go in for snap judgments.

MOST cameramen are at times troubled with unwanted highlights in the picture area. Sometimes these are reflections of lights or of the sun, and can be obviated by altering the camera position. But note that you should allow a margin of safety, because the lens, being separated from the viewfinder, sometimes sees a highlight not visible in the finder. If, however, you cannot move the camera or the article with the reflective surface, you must either mask a part of the incident light, using perhaps a cardboard disc held by an assistant, or reduce the reflectivity of the offending surface.

The traditional way of doing this is to rub lightly with putty, but an alternative now used by some professionals is to spray with grey water-colour paint. This is easy to do, with one of those sprayers used for insecticide: any mixture of a few colours from a child's paint-box usually degenerates into a neutral grey, and a fairly strong solution in warm water leaves a thin film of adhering dust, as one might so describe it. After the shot has been taken, it is easily wiped off. It is particularly valuable on convex surfaces which pick up highlights from such a wide range: you must watch for this detail when taking a close shot of anything with chromium-plated fittings.

The 9.5mm. Reel

By CENTRE SPROCKET

THE STANDARD 9.5mm. reel is 300ft., and so is odd man out, for both the other gauges use multiples of 200ft. Hence manufacturers producing reels for all three gauges make only 200ft., 400ft. and 800ft. reels for 9.5mm. Patheoscope now produce reels in 400ft. sizes, too, and their 900ft. reel comes in very useful for three-reel films—but there are a number of four-reel films in the catalogue. It is annoying to have to break a film which runs to only four reels. A 1,200ft. reel would be very handy at times. 16mm. enthusiasts who have three-reel films to show and don't want to buy an expensive 1,600ft. reel can now get 1,200ft. ones.

Some machines would not take a 1,200ft. reel without modification, but the majority would need very little adaptation, since the reel is only about 2in. larger in diameter than the 900ft. The take-up clutch would have to be less fierce and the drive slower. I have seen a machine so modified (it will even take 1,600ft. reels) which ran quite successfully. The reels were 16mm. fitted with a new hub.

And why not a 600ft. spool? At present an 800ft. reel has to be used for two-reelers, leaving

quite a bit of waste space. Few projectors would need any modification to take it.

IT is some while since I reported on the Vintage Film Circle. The latest news is of several get-togethers by members living in or around London, at which some of their early 9.5mm. films have been shown. The *Complete 9.5mm. Catalogue* has been started, but there are several gaps where no information has been forthcoming. The full list should make quite a sizeable volume.

Hunting through old Patheoscope Catalogues and Monthlies brings to light intriguing oddities. One short film shows how to learn to swim by using a dinner plate! Another shows acrobatic feats performed by Louise Boyer on the wings and from a trapeze slung under an old biplane, and a third includes a short episode of an unnamed gentleman having a bath in mid-air some 20ft. under an aeroplane!

There are many exceptionally good natural history films which remind one of the famous prewar G-B Instructional series, *Secrets of Life*;



Members of West London F.U. get down to a shot for their 9.5mm. film, "The Fugitive." Since they are filming near Wormwood Scrubs, it seems that there has been a prison break.

and the travel films are often quite amusing. I especially liked *A Trip to the English Riviera*, which pictures my home town, Brighton, as it looked some 35—40 years ago. But it is mainly the fiction films which interest club members. Nearly all of the really rare collector's items are to be found in the club's collection.

Chaplin in the Home

I DOUBT whether there is a nine-fiver who hasn't owned at least one Chaplin film, and I'm pretty sure that it is the Chaplin films in the latest release lists which will interest nine-fivers most. The version of *Shoulder Arms* now being issued by Pathescope has been shortened by about half, and, unhappily, the gaps are rather too obvious, and there are some very crude painted wipes at some points. Nevertheless, the general quality of the print is good, and the gags are as funny as ever they were.

The first reel is concerned entirely with Charlie's adventures in the trenches and a water-logged dug-out, and could at a pinch stand on its own as a complete self-contained episode. In reel two, we rather unexpectedly find him in a farmhouse with nothing but a very inadequate title to tell us how or why he got there. The Germans search the place, the Kaiser himself turns up (played by Syd Chaplin, Charlie's brother) and Charlie escapes to the allied lines in the Kaiser's car. But why, at the end, when he parades down Broadway, showered with ticker-tape, must we have a superimposed still of him bearing the signature "Charles Spencer Chaplin," which fades in as the scene fades out?

The Pilgrim, another welcome addition to the long list of Chaplin comedies on 9.5mm., has also been shortened considerably, but although it runs to only one reel, it is reasonably complete. You probably know the story. Charlie escapes from Sing Sing, steals a clergyman's clothes, and on arrival at a small town, is taken for the new priest. Then an old cell-mate of his arrives and tries to team up with him for a spot of robbery.

Charlie eventually gets the loot, does a delightful quick-change disguise, and finds the sheriff waiting to arrest him. But the sheriff has a soft heart, and turns him loose at the state border, the film fading out as Chaplin wistfully watches him from under the signpost as he rides back into town. The print of this film is of quite good quality.

No Cuts

PATHESCOPE have for many years edited their library films, so that seldom do you see a complete version of any film on 9.5mm. They have always stoutly maintained that they have effected an improvement by cutting out padding introduced by the producer to enable the film to run for the almost statutory 90 minutes. This may be so in a few cases, but it certainly doesn't apply to the vast majority of films. So many of us would much rather see the complete original, even if it cost more.

But obviously an eight-reel film would have a smaller sale than a two-reel one, so I pass on to Pathescope the idea of printing two-reel "digest" versions for public sale, with full versions available to order under the film subscription club scheme put forward in this column recently.

There may be sound economic reasons against, but I feel sure that, were the right films chosen, there would be a much greater demand for them than for the present list of 9.5mm. issues. Correspondents who would be willing to join such a club all tell me that the reason why they don't buy films as often as they used to is not because they are costly—at 55s. a reel they are remarkably cheap compared with the other gauges—but because they are so often not worth keeping. They would be prepared to pay more for better quality. Any comments?

Simple Way to Sync.

NEARLY all the schemes for synchronising tape with film rely on the tape recorder governing the speed of the projector by some speed comparison device. Now a very much simpler idea has been suggested: you tack the end of the film to the end of the tape, so that they both take up on the same reel. Provided the projector runs fairly steadily and the motion of the take-up reel is not jerky, the sound should be acceptable.

But the tape must be drawn across the recorder heads without passing by the capstan and pinch roller—possible on some machines, but certainly not on all, so the idea has rather limited application. Yet it has its attractions, for it offers reasonable sync. without additional apparatus. The only thing to remember is that the recorder must be positioned correctly each time, or the sound will be out by a second or two for the whole of the run. I must add that this is all theory so far.

But I am trying it out and will let you know the results.

IDEAS

exchanged here

Shot in the Arm for 9.5mm.

BEFORE entering this world of amateur cinematography twenty-four years ago (I have known *A.C.W.* almost from its first issue), I saw both 9.5mm. and 16mm. films screened and could see no difference in picture value. Even today's film stocks, colour or monochrome, are equal on both gauges, and I defy anyone, including Denys Davis, to prove otherwise.

In March 1934 I purchased my first cine camera, a Coronet 9.5mm. So, like today's "masters" of amateur movie making . . . Derek Hill, G. Sewell, Denys Davis and others . . . 9.5mm. was my first love. I learned the hard way: many 30ft. reels of black film and washed-out film came back from processing, but by the end of July 1934 I knew enough to make my first holiday film. It was complete with dissolves, fades, close-ups, titles and very reasonable continuity. Then *A.C.W.* came into my life and I learned more.

Unlike the "masters," I could not forsake my first love. Even they seemed to have been reluctant to desert it!

No Novice

I think it can be safely assumed, then, that I am no novice. In my opinion, Centre Sprocket seems to be contemplating emulating the "masters." During the past twelve months his approach to our gauge has been very apathetic; he appears to view its future apprehensively, and there's a note of envy in his writing as he compares the cheaper costs and "extra" facilities of the learner's gauge (8mm.). His apparent summing up of the situation seems to infer that we will have to put up with the deficiencies until something turns up out of the blue to restore lost faith.

Now, we know this "can't-help-it-we'll-have-to-put-up-with-it" attitude is preposterous, but it can also be very dangerous. For it can overshadow the very fine qualities that this gauge possesses and begin a trend of thinking which could eventually impair its future.

A brief analysis of equipment shows that 9.5mm. cameras are well constructed and rarely faulty, and can produce results equal to 16mm. and far superior to the L gauge. Prices are on a par with other gauges, and at the present moment any L man wishing to improve his work can save pounds by purchasing a second-hand 9.5mm. camera. I have a Pathe Webó (f/1.9 bloomed focusing lens) which is capable of really first-class cine photography, purchased for under £20! The nine-fiver can select from the few models marketed with safety; he is not confused by a mass of cameras. Patheoscope are very helpful in all matters, and no other manufacturer could be more reliable.

Low Wattage

Projectors are also well constructed; they have one failing . . . low wattage lighting, but I am sure Patheoscope will realise that the vast improvement in film quality over recent years has resulted in 9.5mm. graduating from the purely "home-cine" stage to the larger audience level, which demands a 110 volt, 1,000 watt silent projector with governed speeds of 16 and 24 f.p.s., and provision for optical and/or magnetic sound if required. I have been waiting for such a machine very patiently, and in the meantime use a 500 watt Specto, which is capable of a seven to eight foot picture of very good brilliance on a matt white screen.

Letters for publication are welcome, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

In my opinion, machines for use in halls should have separate resistances and amplifiers. The cramming of these into a small space concentrates the heat. Transport has to be used to take the equipment to a hall, so the "compact for easier carrying" idea is entirely unnecessary. A couple of extra cases in the transport is of no consequence.

No, there is no room for Centre Sprocket's despondency and apathy in his column. He must aim for increased space in your magazine (one miserable page is far from adequate!) to enable him to drive home the advantages of 9.5mm. over the other gauges.

The few L gauge enthusiasts who endeavour to teach their grandmothers to suck eggs can be ignored, for given time they will eventually reach maturity, but Centre Sprocket could invite the majority, i.e., the sensible ones, to send their work to him so that he could advise them when, in his opinion, he thinks they are ready to graduate.

And the Ten Best competition? I will enter a film when *A.C.W.* assures me that 9.5mm. films will receive the preferential treatment hitherto reserved for the L gauge . . . being transferred to 16mm. for the purpose of being screened by arc projectors.

Given that little extra drive and encouragement, which is sadly lacking in Centre Sprocket's column, I am sure there are nine-fivers who can produce enough good films to sweep the board of this annual contest.

Wishing *A.C.W.* continued success.

London, W.10.

REGINALD S. HOOPER.

Campaigning for 9.5mm.

MY brother and I read with some misgivings about the shortage of empty 9.5mm. chargers. We have tried unsuccessfully to buy some, but in one shop the assistant had not even heard of them! But really, let's face it, they don't give 9.5mm. a chance—not even in the advertisements in *A.C.W.* What is needed, we think, is a big advertising campaign to indicate the salient points of this gauge, relaxing of Custom regulations concerning foreign 9.5mm. cine equipment—and more empty chargers.

London, S.W.4.

F. & P. BUSANCANO.

9.5mm. Charger Reloads

IN the article, "Oh, for an Empty Charger!" (March), Centre Sprocket does not help the 9.5mm. user much, nor does he give credit to those who can—such as ourselves. He gives the impression that 9.5mm. users are worse off than the users of other gauges whereas, in fact, they are very well catered for. With Pathe SS, Pathe VF and Bauchet available, with or without processing charge, you have three varieties and three prices of black and white film and two colour films.

As regards chargers, you buy a Pathe loaded charger, and either by processing the film yourself or sending it to an independent processing service, you get it processed for a small charge and retain the charger. You can now reload with any film you like (purchased without processing charge). If finally you want to claim the free processing of the original film, all you have to do is to reload the charger with Pathe film and send it for processing.

The chargers are, of course, the property of Pathe and are on loan to users but, so far as we know, there is no period of loan and if the user likes

to keep on loading the charger himself, there would not appear to be any objection.

9.5mm. is ideal for home processing due to the fact that it is the one size in which film is available without processing charge. The Todd Tank is well known for home processing and the first models were produced 25 years ago to handle 9.5mm. film.

9.5mm. film produces excellent pictures and the 9.5mm. user has the best of facilities at his command. Dundee.

J. CLIFFORD TODD.
(Director, Microfilms Ltd.)

Using Gevaert 9.5mm.

I, TOO, noticed the omission from Gevaert's recent advertisement of any mention of Micropan or Ultrapan in 9.5mm. as pointed out by Centre Sprocket (Mar.). Towards the end of the war and immediately afterwards, I used nothing but Gevaert film, but in those days I was fortunate in having a couple of chargers. Now that I have a Pathoscope H camera I have no chargers, despite extensive efforts to obtain even one.

An added drawback to using Gevaert film is their unwillingness to accept less than three reloads at a time for processing. A telephone call to Gevaert's processing department during last summer elicited the information that, except in winter, and then only as a great concession, they would not accept individual rolls for processing.

I have the greatest regard for Gevaert products, having used their roll film, paper and cine film over a number of years, and find their technical publications excellent, but they do make it difficult to use their 9.5mm. film. After a quarter of a century in the world of selling, I know that demand comes from making either goods or services easy to buy, and I am sure that if Gevaert sold chargers outright so that we could use their film, and gave a prompt processing service however many rolls were sent back, their sales would warrant even the expansion of 9.5mm. Sutton.

LEONARD O. BIGGS.

Gevaert comment: "We are prevented by patent from supplying 9.5mm. film in such a way that it can be used in what is now the most widely used type of 9.5mm. camera. Because of this, sales throughout the world have dropped, so that it is uneconomic for our suppliers in Antwerp to produce the different varieties they have made hitherto, but rather than drop this market altogether, they have decided to continue to supply the three 30ft. reloads of Superpan 26. If any of our staff informed Mr. Biggs that we will not accept individual rolls of film for processing, they were quite incorrect. We prefer the three rolls together because it is safer, but we never refuse one or two rolls."

Good news for 8mm. and 16mm. fans: Gevacolor will shortly be available in these gauges. A.C.W. test report is coming.

Film Show Publicity

I WAS very interested to read the notes (Mar.) regarding the prohibiting of advertising of film society shows. My society has recently had a most unfortunate experience in this connection, which may serve as a salutary warning to other societies. With another group we decided to put on a joint showing of *The Wild One*, which, as you know, is not licensed for commercial showing but is available to film societies.

Following our usual practice, the two local papers were advised of the event and, as might have been expected, they came out with large headlines and stressed the fact that a banned film was to be shown. The write-up which was given them stated categorically that the show was for members and their guests, but, of course, much more was made of the fact that the film was banned to the cinema.

Subsequently we were informed that the distributors had cancelled the booking of the film, following a complaint by one of the local cinema managers that the showing had been "advertised in the Press

and round the district." In spite of our protests that there had been no advertisement but merely editorial mention, we were unable to get the decision reversed and the show had to be cancelled.

It is obvious that where commercial interests are involved, film societies must be extremely careful not to transgress even the letter of the law, and I hope that this letter will help others to avoid the mistake we made. Slough.

L. J. COOKE (MRS.).

Screen Surfaces

I AM considering getting a new cine screen and am wondering which type would best suit my needs. I use an Ampro Stylist sound projector in rather a large church. My present screen is matt white and just over 6ft. wide. Projecting from the gallery of the church I have to use a 4in. lens for this screen and so, as you will see, the throw is a long one. I am considering getting an 8ft. screen so that I can use a 3½in. lens and should like to get a brighter picture than is possible with a matt white screen.

Presumably a beaded screen would not be the best in this case because, since it tends to reflect the light directly back to the projector, the audience sitting downstairs would not see the brightest picture. The characteristics of a silver screen would appear to make this more suitable, but I am not so keen on the picture given by a silver screen, especially for colour films.

I am wondering, therefore, whether there is any other type of screen material which would be more suitable. I have noted your review of Perlux and this would appear ideal but for the cost.

May I take this opportunity of expressing my appreciation of your excellent magazine. I was first introduced to it when I was a boy, soon after it first appeared. Apart from a period during the war when I was abroad, I have taken it ever since. London, S.E.18. GORDON R. SNELLING (Rev.).

Great interest seems to have been shown in screen surfaces since our test report on Perlux. It is important to appreciate that screens with higher reflectivity than a white surface gives, achieve this only by being directional, i.e., by reflecting more of the light to where it is wanted, and less to the sides. The "mechanism" of this is simply adding some proportion of specular reflection (i.e., as with a mirror) to the diffuse reflection of a white surface. The Perlux illustrates this technique well.

In general, the greater the proportion of the specular component, the more critically directional will the screen be. This is, of course, the snag with any highly reflective screen where the viewers are liable to be seated over a wide range of angles to it, as, of course, generally happens in a church.

While our tests with the Perlux showed that it reflected more light than the other surfaces of the same make, the fact remains that people seated at 25 or 30 degrees to the screen will see the picture only about one eighth as bright as those near the projector axis. Nobody seems to have solved the problem of making a screen which will give, say, 2x increase over a white surface, and even over a wide angle.

Our correspondent is, of course, quite correct in assuming that a glass beaded screen is unsuitable for projecting from a balcony, with the viewers below.

As we have pointed out before, a difficulty with any directional screen is ensuring that it is held truly flat. Ridges and hollows show badly as areas of different brightness. Efficiency of stretching and mounting must be far better for any directional screen than it need be with a white matt screen. The stretching methods used for portable screens just aren't good enough for the larger sizes of directional screens. We feel that stringing on to a tubular

frame is the only practical method—but this, however, is not particularly portable.

A silver screen gives very low reflectivity at wide viewing angles. In fact, in our Perlux tests the silver screen looked almost black at 45 deg., whereas the Perlux acted like a white matt screen at that angle, and kept up brightness well (about one-eighth of peak brightness).

Tracks and Aspect Ratios

I AM a professional projectionist and have just taken up amateur movie making as a hobby, so naturally I have been following the argument in *A.C.W.* about the ratios of *Fantasia* very closely. Mr. E. Bredee is quite right in his diagnosis as far as the ratios are concerned but is wrong about the number of sound tracks. There were, in fact, four, although only the stage channels were used, the auditorium effects track being still on the film.

It seems to me that Mr. Bredee is not very keen on wide screens and the new sound systems, but he will have to get used to them. More and more film companies are going over to 'Scope and before long, we are told, practically all films will have magnetic sound, the last word in Hi-Fi. Every week some film company brings out a new technique in film presentation, and the equipment mounts in the projection room. One of the latest ideas is a film carrying four magnetic tracks as well as a half width optical sound track for cinemas without magnetic equipment. The company saves money by not having to make two prints. (I enclose a bit of this film.)

Those interested in screen aspect ratios might find the following list useful: Cinemascope: 2:06 : 1 viewed from centre; Cinemascope (magnetic): 2:55 : 1; Cinemascope (all purpose print): 2:35 : 1; VistaVision (single frame): 1:33 : 1 to 2 : 1, with 1:85 : 1 recommended; VistaVision (double frame): 1:96 : 1; SuperScope: 2 : 1; SuperScope 235 : 235 : 1; Todd-AO: 2 : 1.

You may be astonished to learn that one of our operators is a 19-year-old girl. She says she enjoys the work (and is better at it than quite a few male projectionists). A last word: *A.C.W.* is a grand magazine. I read my copies two or three times and have picked up lots of hints from the knowledge-packed pages.

Hull.

DAVID A. LAX.

The Tools and the Job

READER S. A. Knight seems to be labouring under the misapprehension that the Grasshopper Group have an unlimited supply of professional equipment to use in the making of their films. How wrong he is!

I know no Grasshopper Group members who have any professional equipment readily available. What we do have is a group of keen enthusiasts who make good films, with "good ideas and simple equipment" as their motto. For example, the animation table on which *Battle of Wanganore* was shot was home-made. The camera used was a modified prewar Agfa Movex (30ft. cassette loading). The track was read by putting it through a Scanrite head. The synchroniser was made by John Daborn out of bits and pieces, and the viewer was a £12 Muray—one of the cheapest available.

To make *Short Spell*, Stuart Wynn Jones used the most elaborate equipment yet devised by man: a pen, some indian ink, a strip of transparent 35mm. stock and, most important of all, outstanding creative ability. On *Bride and Groom* it must be admitted a very expensive camera was used—a Bolex H.16, but the film was edited on the same simple equipment that was used for *Battle of Wanganore*. *Two's Company* was made with a second-hand camera costing £18 and a tripod. How uncomplicated can you get?

Personally I use only a Muray (same model as John Daborn's) placed between two rewinds, and a Rigby splicer, plus what little ability I have for editing my own films—and for 8mm. a Penrose viewer. I sincerely believe that good ideas and simple equipment are all that anyone needs to make a masterpiece, whether they be amateur or professional. The bad workman always blames his tools. Perhaps Mr. Knight had better examine his ideas and see if they hold water. His arguments most certainly don't.

London, W.C.1.

PHILIP E. HUDSMITH.

Personal Story

READING Mr. Sewell's note on how he successfully used ten-year-old cement makes me wonder if I hold the record for the use of vintage film cement. Only a few weeks ago I used the last drop or so of PatheScope cement purchased way back in 1936! This, too, was contained in a ground glass stoppered bottle, and on being pressed into service again, did an excellent job.

I was interested to read Mr. Horn's reminiscences. So many of us appear to have graduated via those deadly machines that projected 35mm. inflammable films. I acquired my first 9.5mm. machine, a Kid, about 1935 and worked my way up the scale, via a Home Movie, to a 200B in 1937. A Dekko camera, plus one of the best rooms in the house, which was converted into a home cinema, completed the set-up. Musical accompaniment was provided by twin record players, played through the family radio, which had to be borrowed for every performance. After a time the family protested, and a brainy friend fixed up a separate amplifier for me!

Being somewhat dubious about my survival in 1940, I sold all my equipment on entering the forces, but kept my own personal films, which today give us a great deal of pleasure. One of these was even awarded an *A.C.W.* leader in 1936! I obtained a second-hand Specto projector in 1947, but decided that cinematography was going to prove too expensive a hobby with marriage looming on the horizon, so foolishly sold the machine in 1949 to help acquire a wife!

Xmas 1953, and I hired an 8mm. machine to give a party show. Again I was bitten by the cine bug, and this time for good. Before long I was the owner of a second-hand Pathe H and again giving regular shows. Soon I graduated via a Pat to a second-hand Pathe de Luxe camera, with a Triotar f/2.8 lens, to which I must pay tribute. It has never let me down.

Today my main equipment consists of a Pathe Son Mk.II projector, Pathe H projector, and the De Luxe camera. My wife, who at first merely tolerated my activities, now appears to be catching the cine fever herself. Wishing *A.C.W.* continued success.

E. S. VOWLES.

Mancunian Moan

SURELY it is possible for the people who live in Manchester to get a cine service. I know there are only a few million of us, but in the city there is only one exclusively cine shop. All the other shops put cine in the window round the corner—a small stock of 8mm. There's a good shop in Salford and in Stockport the nine-fiver is well catered for. But in Manchester cine is just a sideline for the multitude of modest shops selling still supplies as their main stock.

No dealers in Manchester advertise in *A.C.W.* I doubt if any of them read it. If they did, they would not be so utterly ignorant of the needs of the cine worker.

Manchester, 21

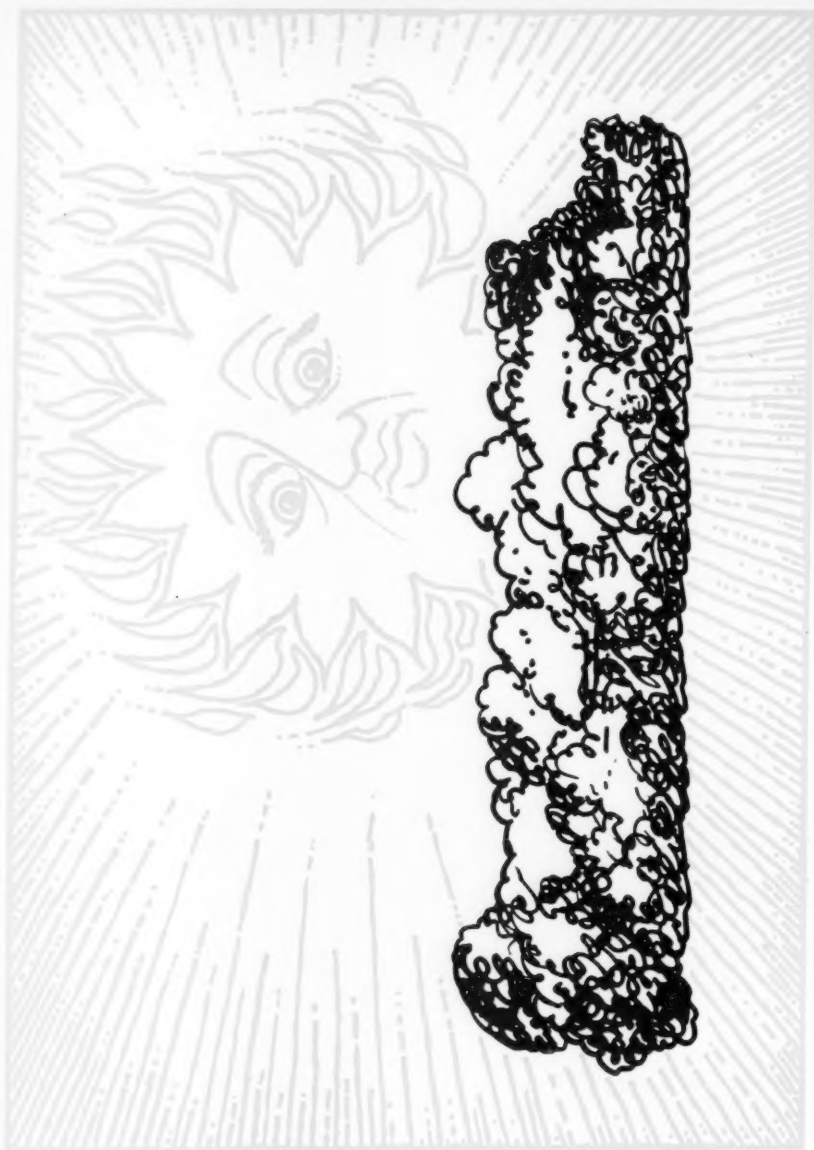
D. N. BARBER.
M.B., Ch.B., B.D.S., L.D.S.



Summer Summary

PUT THE FINISHING TOUCHES

to your holiday shots with this title sequence specially designed by Stuart Wynn Jones, producer of "Raving Waving," one of this year's "Oscar" winners, and "Short Spell," one of the most popular of the 1956 Ten Best.



Here are some titles that you could use for a miscellaneous collection of short film snippets shot during the course of the summer. You may in previous years have taken some shots and sequences which you could use to make a "magazine-programme" film about some of the things you and your family like doing in the sunshine. These titles will help you put the finishing touches to such a film.

They're designed to form a simple sequence themselves and you can shoot them in colour or



black and white as you wish. In the third frame (above) there's a place for your name. If you don't have any titling letters and don't think you can draw or paint your name neatly, it's better to SIGN it in the white space—but make it legible!

With a standard lens (1in. on 16mm. or 9.5 and $\frac{1}{2}$ in. on 8mm.), the camera will have to be 18in. away from the title card. If your lens will not focus as close as this, you'll need a supplementary close-up lens.



Fade in frame 1, "Summer Summary," for one or two seconds, and continue to shoot for about five seconds. Cut to frame 2 where the title lettering becomes a cloud and shoot for three seconds.

Cut to frame 3, "Filmed by," shoot for five seconds and fade out. If your camera has backwind facilities, you can improve the sequence by using a dissolve instead of a direct cut between these three frames. Shoot the "End" title for about five seconds before the final fade out.

Next month we hope to give you a set of title cards for your holiday film.

With the arrival of the outdoor shooting season, we resume the popular series, *Your Camera: the How and Why*, which explains what really happens when you press the button, and is designed to help you get the best out of an instrument that is always working at concert pitch. Earlier instalments have dealt with lenses, shutters, gates, pressure plates, claw mechanisms and spools, chargers and magazines.

If Your Camera is Noisy . . .

By W. H. ROBERTSON

WE have seen what happens in the camera to make it possible for baby and the lawn to appear on the film and how all the parts and spring tension must be carefully fitted and set up if good results are to be obtained. Now it is time to look at the power department and to see what makes the camera tick—or, rather, whirr.

In a few models an electric motor is the source of power, but most mechanisms are driven by clockwork. A heavy spring (what a lot of springs there are in a cine camera!) is coiled round a spindle, to which one end is fixed, while the other end terminates inside the combined drum and gear wheel. This gear wheel meshes with a pinion of small size carried on a shaft together with another gear wheel which drives a further pinion, and so on. This is what is known as a gear train, the purpose of which is to make the final claw shaft rotate a lot of times while the spring drum rotates once.

When the camera is wound up, the spindle inside the drum rotates against a ratchet and pawl and coils the spring up. The drum and gear wheel try to rotate as a result, but cannot do so because there is a brake somewhere in the train which is released only when the exposure button is pressed. If this were all there was to it, the pressing of the button would result in an interesting and rather alarming experience. Things would begin to go round rapidly, noise would rise almost immediately to a sort of scream, the claw gear would operate at a ridiculously high speed and then begin a progressive slowing-down process until it finally staggered to an undignified stop.

This sort of thing would happen in clocks and watches also, but for the presence of an escapement which allows one of the wheels to feed round tooth by tooth and thereby regulates the mechanism to a steady speed. In place of the escapement, which is far too slow for our purpose, cine cameras have a governor, and this clever little device is the heart of the mechanism. Running at a high speed—frequently higher than the claw shaft—it consists of little weighted levers mounted on a spindle in such a way that they fly outwards when the spindle rotates. They are restrained from doing so by a spring (yes, another one!). On the ends of the levers are friction pads, and the whole spins round inside a fixed drum.

When the starting button is pressed, the mechanism immediately attempts to scream up as aforesaid, but inside the governor a number of things happen. The weighted levers tend to fly outwards, but the spring is so adjusted that they cannot do so until

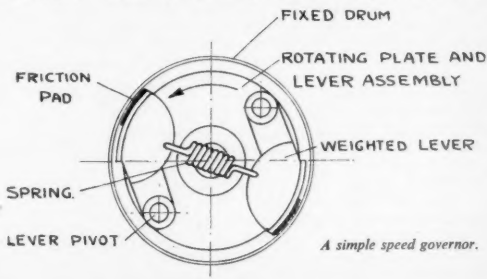
a predetermined speed is reached. At this speed, the weights overcome the spring and the levers move outwards, only to bring the friction pads in contact with the inside of the stationary drum.

This arrangement constitutes a brake which would stop things altogether but for the fact that, as soon as the mechanism slows down, however slightly, the spring overcomes the weights again and takes the brake off. From this it would seem that the mechanism is constantly changing speed or that the governor is "hunting," to use the correct term. In practice, with a properly designed governor, hunting is so slight as to be negligible. It cannot be heard and has no effect on exposure.

The spring is adjusted so that the mechanism will run up to 16 f.p.s. and stay there until the power of the main driving spring is reduced to the point where it cannot any longer keep this speed up, when the whole thing begins to slow down. At this point some cameras have an automatic stop while others will keep running at ever decreasing speed until the spring is completely unwound.

The more advanced cameras have a variable speed feature, consisting of a lever or dial, which enables the user to set the camera to run at 8, 16, 24, 32 and even 48 and 64 f.p.s. This control merely alters the tension on the governor spring so as to advance or retard the speed at which the weights overcome it and operate the brake. Simple, isn't it, but very tricky to design and set up! Fortunately, the governor is usually hidden away where one cannot get at it! Being thus protected from exploratory fingers, it very rarely goes wrong, and many cine camera users are probably unaware of its existence. But it is there all right, as will be very evident if it *does* fail.

The best governors operate very smoothly, but a badly designed one can be responsible for considerable vibration and noise. If a hitherto smooth and silent one develops either of these troubles, wear may be the cause, or one of the



friction pads may have come loose or fallen off. At the first onset of unusual vibration or noise, the camera should be checked lest a mild fault develop into a major one, or even a complete breakdown.

There may be a little screw with a lock-nut on it sticking out of the motion plate (the plate inside the camera on which all the works are fixed) probably somewhere near and below the gate. If there is, you loosen it at your peril! It is probably the screw for adjusting the governor. If it has come loose of its own accord, carefully tighten the nut—not the screw—and check the camera speed.

To do this, make up a spliced loop of film, preferably consisting of a multiple of 16 frames (32, 48 or 64), big enough to embrace the gate comfortably in the absence of spools or charger. If the camera has a speed dial, set it accurately to 16 f.p.s. and wind up the camera. Now run the camera and count the number of times the splice goes through the gate against time read from the seconds hand of a watch.

Supposing the loop has 64 frames and runs through the camera once in four seconds: sixty-four divided by four equals 16 f.p.s., and the speed is correct. Anything from 14 to 18 f.p.s. is acceptable, but if the speed is further out than this, the lock-nut should be loosened, the screw turned just a little and the nut retightened. Note which way the screw was turned, and test again. If the error is greater, you turned the screw the wrong way. If it is less but still not good enough, turn it a fraction more the same way.

A careful fiddle of this nature is permissible and may save the camera from a visit to the repair shops, but it must be a careful fiddle and nothing must be forced. If a turn or so on the screw makes no difference to the result, cease forthwith—it may not be the governor control screw at all! Design features differ so much in the various makes that a tip such as this can only be of use when the owner is reasonably sure of what he is doing.

A number of other unhappy things may happen to the power department. If the spring won't wind up but the winder springs back at every attempt, the ratchet spring is probably broken. If you can wind and wind and there is no resistance, the main spring is broken or has slipped off one of the pins securing it at its ends. Either of these means a visit to the makers, as does the complete jam up when nothing will move at all, or when the motor is undoubtedly running but the claw or shutter, or both, are stationary.

Lubrication means smooth running, under-lubrication may result in harsh and noisy running and over-lubrication will smother everything with oil and grease, including the film. A new camera contains enough lubricant to last from two to four years of ordinary use, after which it is due for a check-over, anyway. The best of springs weaken, so have the camera checked and lubricated every two years if it is used a lot and every four years if it is used only moderately.

There are one or two pointers to the need for lubrication; the winder may feel harsh, camera

noise may increase, and one may feel the main spring giving queer bumps and jerks while the camera is running. Vibration may also become noticeable, particularly with the less expensive cameras, in which thick grease can sometimes be made to hide a multitude of sins.

A word should be said about viewfinders, which are supposed to show us what we shall get on the film. The finders fitted to cine cameras are usually quite good in this respect, except when we are working very close. Under these conditions, no finder can be accurate unless it "looks" through the lens itself (which, in fact, in a few expensive instruments it does). This is due to the fact that the finder is offset from the lens and covers an area of subject similarly offset.

This parallax business, which sounds so complicated, is—as Sound Track pointed out some time ago—quite simple and can be overcome by simple means. Let us suppose that the finder is above and to one side of the lens at about 45 deg. and that lens and finder centres are 1½ in. apart. This means that the lens is looking along a line parallel to the finder but 1½ in. away.

When we shoot a house and are far enough away to do so, a matter of 1½ in. is about half the height of a brick and won't make any noticeable difference to the composition. As we go closer, however, this 1½ in. becomes more important until at one foot distance we can lose the important part of the subject if we ignore it. For all but the most exacting work, however, there is a simple way out.

Looking through the finder, we compose the subject as we want it and then tilt the camera so that the centre of the viewfinder is looking 1½ in. away from its original position in the correct direction. With a little practice this can be done as accurately as can normally be desired, and the girl friend need never know that in order to get that lovely super close-up bang in the middle of the frame, we used her face as a sort of foot rule and reckoned that from the tip of her nose to the bottom of one eye amounted to one and a half inches at 45 deg.! Make sure you get your allowance the right way round, however, or you may lose her altogether!

INTERNATIONAL FESTIVALS

The B.A.C.C. is organising a small party to attend the UNICA festival and congress at Bad Ems (4th-11th Oct.). Details of costs, etc., are obtainable from the Council, 164 Shaftesbury Avenue, London, W.C.2.

Kokusai Bunka Shinkokai (Society for International Relations) and the Kogata Tomonokai (Amateur Cine Circle) announce the first Tokyo International Amateur Film Contest, for which 16mm. films (maximum running time, 30 min.) and 8mm. (20 min.) are invited. Entry forms (a label for facilitating transit through Customs will be provided) must be in the hands of the K.B.S. Secretariat by the end of July 1958, and the films must reach Tokyo by 20th August. There are nineteen prizes, including a number offered by Government bodies and a grand prize offered by the Honorary President, Prince Takamatsu. Results will be announced in October 1958. Details and entry forms from the Secretariat, First Tokyo International Amateur Film Contest, c/o Kokusai Bunka Shinkokai, No. 55, 1-chome, Shirokane Dai-machi, Shiba, Minato-ku, Tokyo.

There is very little time left to enter for the Carcassonne International Film Festival—all gauges invited. Entry forms must reach the organisers by 1st May (though possibly some latitude will be given) and the films by 15th May. Entry forms from Festival International de Cinema, Le Not, Place Carnot, Carcassonne (Aude), France.

THE THEMES THEY CHOSE

If you're hard up for an idea for a film, a glance at the themes chosen by movie makers who have earned success may well prove rewarding. The productions listed below gained commendation in the A.C.W. Ten Best Films of 1957 competition. All have been awarded leaders.

Gold Star Awards

8mm.

Cinema for Two by Ken Rolf (85ft.). Essay in mime: two responsive cinema-goers react to a film.

David and Goliath by J. B. Bach (220ft., k., t.). Arrival of a fair, erection of merry-go-rounds, sideshows, etc.; small boy is fascinated by Goliath, the giant generator. The fair in progress.

Passing Strange by Michael G. Payne (260ft., t.). A recurrent nightmare proves to be the prelude to reality played out in a sinister landscape.

The Web by Peter R. Watkins (400ft., t.). German soldier is cut off from his unit after a skirmish with the French Resistance, wanders exhausted through a countryside where hidden danger lurks, is discovered and shot.

9.5mm.

With These Hands by J. Eric Hall (650ft., k., t.). Age-old crafts, from weaving to woodcarving, making walls to making bookplates.

16mm.

Cairo by Capt. B. T. Smith, Johannesburg (400ft., k., t.). Cairo old and new, including interiors of Museum and

Mosque, and shots of Col. Nasser.

City of Waterways by S. B. Shenker (700ft., k., s.). The face, character and history of Venice.

Finders Keepers by High Wycombe F.S. (425ft., t.). His heart set on a football he cannot afford, small boy finds a wallet, is tempted, but hands it in to the Police, and is rewarded with a membership ticket for the local football club.

Just the Job by Bristol C.S. (400ft., t.). Engaged on bob-a-job enterprises, a cub gives good value by pursuing and capturing crooks, after shedding most of his clothes to mark a trail for the pack to follow.

Lizards of Rocky Patch by Ian and Hilda Lowe, N.S.W., Australia (515ft., k., s.). Kill or be killed in the insect world: lizard devours grasshopper, praying mantis seizes centipede, the dead mating of spiders.

Mother's Day Out by Dr. Keith Robinson (350ft., k., t.). Three small children raid the tea table and go off with the dog for a picnic, negotiating a stream on the way.

Murder in Mind by P. E. Hudsmith (80ft., k.). Sinister-looking character pursues a small girl and sends her into a panic, but his intention is far from sinister.

Noah and The Ark by Chandos

Key: d=disc; k=Kodachrome; s=s; stripe; s.o.f.=sound on film; t=tape. Unless stated otherwise, films are silent.

County Sec. Modern School (330ft., k., s.o.f.). Cartoon: the Ark is built, the animals embark, Mrs. Noah hangs out the washing, the Ark disgorges its cargo.

Passing Your Driving Test by E. Lambert (600ft., s.). Hints on acquiring full control of the car; the test in progress.

South Canterbury Saga by D. J. Robertson, Timaru, New Zealand (1,100ft., k., s.o.f.). Produced for South Canterbury Centennial; development of Timaru, meeting with the Maoris, episodes in the lives of the pioneers, voyage of the immigrant ship, Strathallan.

Spanish Vista by R. W. Hall (650ft., k.). Survey of Costa Brava, including bullfighting scenes.

Two for Tea by James D. Hendry (360ft., k., d.). With folk coming to tea, the children should have been on their best behaviour, but they are a mischievous pair.

Wheelbarrow Boy by Ronald Newton (60ft., k., s.). Small boy takes baby sister from her cot, trundles her through the village in a wheelbarrow and dumps her in a basket about to be loaded into a laundry van.

Four Star Awards

8mm.

A Welcome to Spring by David D. Benn (125ft., k., t.). Scenes of the countryside in spring as a prelude to shots of mother and her first baby, father also paying court to the new-comer.

Bob's Journey by West Bromwich C.S. (220ft., k., t.). The adventures of a shilling as it passes from hand to hand and eventually returns to the original owner.

Eternal Melody by H. J. Blackie (100ft., k., t.). Soliloquy of a stream on its way to the sea in which the vanity of human desires is contrasted with the elemental forces.

Kipi by Hendon Camera & C.C. (75ft.). A story conveyed entirely by shots of feet, except for the final scene, when what one is led to believe is highly improper proves to be devastatingly innocuous.

Monday Morning by W. Watters (50ft., k.). Early morning ritual: young man makes a cup of tea in which developer becomes mixed and opens the kitchen door to a negative dog.

One Afternoon by Jonathan Ingram (165ft., t.). Child wanders off with stray dog while her mother picks blackberries, and cannot be found when the time comes to return home; but the river holds no grim secret and the child, unaware of the pother she has caused, is discovered dutifully waiting at the bus stop.

Our Pond by T. Behrens (325ft., k.). Pond life above and below the surface.

Panic by Hugh Raggett (100ft.). Having frightened a sick woman to death by leering at her in a hideous mask, man buries body and mask but meets his own death when the mask suddenly appears as he is making his getaway in a car.

Paying Ghost by Piccadilly F.G. (320ft., s.). Amiable ghost persuades a living friend to recover a sum of money owed him so that he can rescue his sorrowing family from want, but the money collected, the ghost buys himself a ghost train in a fun fair.

Portrait of Four Countries by John Ellison and R. V. Mabey (200ft., t.). People take precedence of places in candid shots of Britain, France, Germany and Holland.

Quality Chicks by A. J. Maclay (250ft., k., s.). Incubating of eggs and hatching and marketing of the chicks.



Evening Out

Rochdale Centenary Newsreel by Alan Ashworth and Alan Rimmer (400ft., t.). Rochdale in Centenary Year (1956), the camera ranging from theatre interior (featuring Gracie Fields and Norman Evans) to snow-covered streets.

Stop Thief by K. McManus (225ft., k., t.). Boy makes off with a cycle and is pursued by the owner (on increasingly dragging feet) and two mounted friends. The pursuers fall foul of two bullies and in acknowledgment of their victory over them, the thief walks off, leaving the cycle behind.

The Toy Train by David G. Lowe (200ft.). Family record in which the staged scenes—Father tries to encourage small son to share his own interest in trains, buys him a model train for Christmas but gets most fun from it—do not obscure the domestic content.

Three in a Crowd by Noel V. Bonello, Malta (200ft.). Girl takes a friend with her to her fiancé's party. Friend and young man become too friendly, and the engagement is broken off.

9.5mm.

The Only Witness by A. W. Merrick (200ft., t.). Finding in a waste lot a gun with which he imagines himself performing stirring deeds, a small boy shoots a man who has a tiff with his mother.

16mm.

Bachelors Do Marry by S. Levin (900ft., s.). A young man secures a succession of unlikely partners in response to his advertisement in a matrimonial paper, but finds that their



To Have and To Hold

fondness for the things he likes—out-door life, music and home comforts—does not correspond with his.

Came the Day by R. J. Hooper (700ft., k., d.). South Oxey carnival and how villagers and schoolchildren prepare for it.

Grave Danger by Halesowen C.C. (300ft.). The loser in a card game ways the winner, kills him (as he supposes) and conceals the body in a shallow grave. Interrupted in this grim task, he returns to the grave later, to

find the body gone. The "corpse" has been grimly watching him.

Hep Cat by Peter Jenton (250ft., k., t.). She dreams that she is the queen of jive and is crowned at her fellow art students' jive session.

Holiday for a Hundred by Philip Grosset (200ft., t.). Diabetic children find that they can enjoy themselves on holiday like other children.

Holiday Incident by Peter Bowen (300ft., k.). A holiday-maker is understandably mistaken for his double, who gives away £5 notes as a newspaper stunt, and evading frustrated challengers, himself secures the money.

Island Century by E. Lambert (540ft., s.). Around the T.T. course in the Isle of Man, the camera taking the place of the competitor.

Morning City by T. Nunn (180ft., t.). London stirs and gradually comes to life with the arrival of armies of City workers.

Neptune's Kingdom by Gerald C. Strickland, Malta (850ft., k., t.). Skin and snorkel diving in the blue waters of the Mediterranean.

Nightmare of the Fourth Sign by Dr. R. H. Jobson (115ft., s.). Symbolic presentation in the *avant-garde* manner

of the menace of cancer.

Out of Darkness by James D. Hendry (785ft., k., d.). The training through play, of blind children and the work carried out by adults.

Peter's Pool by Gordon Drummond (490ft., k., t.). Presenting Polperro.

Plastic Platitudes by J. Douglas Butcher (150ft., k., s.). Familiar platitudes (e.g., leaving no stone unturned, exploring every avenue) illustrated by negro figures fashioned from plasticine.

Something to Remember by Philip Grosset (300ft., k., t.). Holiday camp for child diabetics.

Sugar Beet in the Thames Valley by Frank Bullock (800ft., s.). All the processes of cultivation.

The Evil Eye by Longford C.G. (350ft., t.). Dramatisation of Poe's *The Tell-Tale Heart*.

The Exotic Fringe by Tom Steel (400ft., k., s.o.f.). Gardens of almost tropical luxuriance in rugged Scotland.

The Hose by Gerard Wilson, New York (270ft., t.). Digging in the lawn to discover why a garden hose is being mysteriously sucked into the earth, a boy is himself dragged beneath the surface by claw-like hands.

Three Star Awards

8mm.

A Summer Story by David D. Benn (125ft., k., t.). Running after her husband to give him the wallet he has dropped, wife leaves her baby unattended on the beach and returns to find the cot empty. But these are the images which race through her mind when she trips and falls and is momentarily knocked out. The baby has been there all the time.

And So To Hell by Unit VIII (200ft., t.). A phone call by Gabriel to the celestial regions disclosing that the new arrival is not booked there, the unhappy man is conducted to the nether world, where he is tried by the devil and condemned to the flames. But the flames are the flames of the fire, near which he lies when, dead drunk, he fell into the hearth.

Austrian Village by Acme F.U. (150ft., k., t.). Travelogue of people as well as places.

Begonias by A. J. Macley (185ft., k., s.). A specialist explains their culture to a novice.

Holiday at Home by Albert Duff (75ft.). Misfortune dogs the inexperienced house decorator and rain finally puts a stop to the proceedings.

Model Yacht by W. S. Christie (135ft., k., t.). Analytical exposition of its construction.

No Motive for Murder by Anthony Stapleton (250ft., t.). Surprised while on a house-breaking expedition, youth kills a man in panic and, filled with remorse, dives under the train in which he had intended to escape.

On Blackheath by J. L. Fuller (70ft., t.). Impressionistic kaleidoscope of acutely observed scenes.

Other Bards by Geoffrey Morton (275ft., k., t.). The countryside sung by famous poets and the production in the grounds of a stately home of a masque by a modern poet.

School Days by Roy Chamberlain (80ft.). Schoolboy foils bank robbers and is presented with a large medal for bravery—but only in his dreams.

The Anniversary by Oscar Riesel

(240ft.). Amateur detective unmasks the murderer of a woman who was awaiting the return home of her husband for a nice little dinner on their wedding anniversary. The husband duly turns up, but not for dinner.

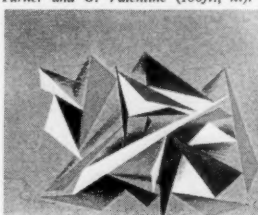
The Brand of Cain by Noel V. Donello, Malta (200ft.). Having thrown his brother into a lake, the murderer dreams that he, too, is drowning—in water which seeps into the bedroom and finally engulfs him.

The Flower by Staple Hill Sec. Boys' School Drama Club (150ft., AgJacolor). A miraculous flower cures mortal ills suffered by small boys, but only when its remarkable properties are believed in. In the hands of a sceptic it bursts into flames, and the ailments return.

The Hunting of The Waab by G. R. Brandon (120ft., k.). Puppet film. The waab is a tree-like female figure, with a partially for trees against which she leans. So to catch her, you saw half-way through the trunk on which she is reclining, and she falls with it.

The Painted Landscape by Gladys A. L. Gollup (250ft., k.). The Dutch bulb industry.

This Magic Hour by G. F. A. M. Turner and G. Valentine (100ft., k.).



Raving Waving

Toys come to life while child sleeps: the Meccano windmill assembles itself, bricks build themselves into a house, a jigsaw puzzle forms the correct picture.

Three for La Baule by John Alan

Griffiths (170ft., d.). Holiday film with fictional framework: Anne cannot make up her mind which of two boys to choose, so goes around with each in turn.

When Adam First Saw Light by John R. Jones (175ft., k., t.). A survey of a lonely seashore as supposedly seen by the first man at the dawn of the world.

9.5mm.

Plug for Plopp by T. Nunn (150ft.). The virtues of a patent remedy which does a great deal which nobody seems to want, e.g., brings lasting relief to thousands: shot of cemetery.

16mm.

A Corner of the Cotswolds by James Wood (400ft., k.). Facets of village life.

A Red Carnation by West Bromwich C.S. (350ft., k., t.). A small boy is suspect when he gives red carnations to his sick mother, but all ends happily when it is found that he came by them honestly.

Beneath Italian Skies by R. W. Hall (700ft., k.). Holiday record.

Brian's Secret by Horsley's Green Sch. (900ft., t.). Afraid of the water and taunted by his friends, a boy runs away from school, returns, takes lessons in secret and wins the swimming trophy for his house.

Courage, Come Quickly by Dr. F. C. Reidy (315ft., s.). Left alone in the house, a small boy hears someone breaking in, methodically puts a poker in the fire and brands the hand feeling for the latch.

Dinghy Racing on the Welsh Harp by Paul Rich (400ft., k., t.). Including salient points and maintenance of the Firely and club activities.

Donald by Ardleigh House C.G. (766ft., s.). Injured in a road accident, a young man breaks off his engagement out of consideration for the girl, a sacrifice which she is unwilling to accept.

Halloween by John and Betty Lauder (600ft., s.). Woman learns that either her husband or his worthless twin brother, Malcolm, has been killed in a coach accident. The twin arrives at the house, volunteers no information or

sympathy, and silently departs. Woman is about to commit suicide when her husband returns. "As for Malcolm, his body was never found."

How to Explore a Cave by *J. H. D. Hooper* (350ft., k.). Comic mishap around a realistic speleological background.

I Sleep by A. G. Morris (150ft., k., t.). Stylised concept in which a bare branch is seen miraculously to bear a bud, which becomes a leaf. But leaf shrivels and falls and snow covers the branch.

Ilford by *Ilford New Era F.S.* (1,840ft., s.o.f.). Ilford from the fourteenth century until the present day as seen in incidents in the lives of eight inhabitants.

Little Bess by *Dr. Ivor R. Lang, Port Elizabeth, S. Africa* (1,150ft., Ferrania and k., s.o.f.). History of Port Elizabeth, from the landing of settlers until the present day.

Pack Outing by *John A. Mizzi, Malta* (150ft., k.). A cub pack spends a day at a scout camp and by the sea.

Pots of Fun by *Captain B. T. Smith, Johannesburg* (300ft., k., t.). Small boy and baby brother get greater enjoy-

ment from kicking up a din with pots and pans than from the expensive Christmas presents they are given.

Salcombe River by *John and Betty Lauder* (230ft., k., s.). Round and about the estuary.

Shakespeare at Harrow by *Gerald Sharp* (448ft., s.o.f.). Scenes from *King Lear*, one of the famous Harrow presentations, enacted on the apron stage.

Sister Anne by *Harry Birrell* (400ft., k., s.o.f.). Two small boys take the baby for a country walk, finding great fun in pushing the pram, and after mild adventures, bring her home unharmed.

Summer by *B. A. W. Perkins & Derrick Amore* (500ft., t.). The course of young love does not run smoothly: when the boy leaves college, there is another girl on his arm.

The Diplomat by *R. Brazil, C. K. O'Reilly and A. Kinsey* (t.). Cartoon with cut-out figures. An old salt tells how the Albert Memorial went on a remarkable journey.

The Pembrokeshire Corgi by *Kingston & District C.C.* (780ft., k., s.o.f.). The finer points of show judging and the care and history of this breed.

They All Go To Show by *St. James'*

F.S. (625ft., k., s.o.f.). Record of a flower show, from preparation to realisation.

Touch-Down For Fun by *Malta A.C.C.* (1,200ft., k., d.). Malta carnival filmed by ten cameramen.

Well Robins by *G. Ambrose* (300ft., k., s.). There are two kinds of robin—or so they say: the ordinary kind and those which nest in wells and dark caverns and lay eggs which are almost red. A small girl hopefully goes in search of the latter.



Solitaire

Two Star Awards



Saturday Lunch

8mm.

All in a Day by *E. Baker* (275ft., k.). Two small girls "help" mother with the chores, but their passion for tidiness is only temporary.

Arts and Crafts by *B. Vincent Edgar* (50ft., l.). Having had a tiff with his wife for opening a letter addressed to him, husband makes mysterious journeys with wood and tools to bottom of garden. Wife studiously ignores him, but finally unable to contain her curiosity, goes to see what he has been making, and finds it is a board bearing the legend: "Aren't women nosy?"

Autumn Leaves by *Roger Moon* (40ft., k.). Autumnal scenes.

British Musicians Visit the U.S.S.R. by *Alfredo Campoli* (440ft., k., t.). Street scenes, opera at the Bolshoi, places of interest and portraits of members of the party. Mr. Campoli claims to be the first British civilian "to be allowed to photograph almost freely in Russia"—"almost" because on two occasions, in the Kremlin and Leningrad railway station, he was asked by an official of the Ministry of Culture not to use his camera.

Bubble and Seek by *Dr. J. D. Condon* (140ft., k.). Two children empty a detergent into the water and have a bubble bath and then dress up in their parents' clothes, while father and mother search the house for them.

Chandeliers by *Frank Redman* (130ft.,

k.). The making of wrought iron chandeliers.

E. & S. Home Advertisements by *Eric H. Fletcher* (100ft., k.). Skit on television commercials, e.g., tube of toothpaste so frozen into its block of ice that it can't be got at, dog having great difficulty in managing a coffee.

Innocents in Denmark by *R. R. S. White* (166ft., k.). Holiday visit by father, mother and daughter.

Laramie Trail by *Raymond Young* (40ft., k., d.). Scenes in a rocky gully, suggestive of the Wild West, as accompaniment to a hillbilly.

Letter Play by *W. E. Hurrell, Durban* (70ft., k.). Pictorial puns, e.g., "F for vescence"—boy drinking fizz.

Main Sewer by *Ronald Phillips* (120ft., s.). Camera roves over a succession of drawings illustrating a night club orgy in a nest of cellars.

Match Stick Tricks by *Joe Kay* (150ft., k.). Music hall acts by dancers, jugglers, trapeze artists and weight-lifter (in leopard skin) fashioned out of matchsticks.

My Call to Ballet by *Frank Debono, Edwin Galea and Victor Lungaro, Malta* (575ft., k., t.). Vehicle for a young ballet dancer; she joins a ballet school and in a public performance dances *a pas de seil*.

Oh! For a Script by *William S. Bavin* (150ft., s.). Misadventures of a cine club who unsuccessfully try in turn drama, a road safety film and a documentary.

Picnic Frank by *Roger Moon* (40ft., k.). Family film: two small children wander off on their own, their absence causing a mild disturbance.

Seeing is Believing by *Roy Chamberlain* (50ft.). Expectant father, fuddled after fortifying himself with liquor, is presented with an unlikely pair of twins: the real baby and a black doll.

Swan by *Donald A. Day* (100ft., k., t.). Two small boys on holiday steal a motor boat to go fishing.

That This Should Be by *John Alan Griffiths* (100ft., d.). The year is 1990. Their meal of one biscuit finished, white-robed couple solemnly stare and stare at TV screen, and at the con-

clusion of the programme, make deep obeisance to it.

Trap for a Thief by *Eric A. Mival* (110ft.). Boy and girl lay a trap for a bicycle thief.

You're Only One Once by *Don W. Gravett* (120ft., k.). The daily round, featuring baby.

9.5mm.

All My Own Work by *Streatham C.C.* (475ft.). Young artist in need of a meal throws away one of his paintings and later recognises it in the collection of a well-fed pavement artist.

Fantasy in Ink by *E. R. Frasi* (45ft.). Designs drawn directly on to film.

In the Welsh Tyrol by *S. A. Shaw* (235ft.). Survey of Llangollen.

Paper Capers by *R. T. Luck* (370ft., k., t.). Man finds it impossible to get rid of a bundle of old newspapers which the dustman refuses to take. Just as he has buried them (having unsuccessfully tried to burn them), a scout calls and asks for waste paper.

16mm.

A Winter's Tale by *P. G. Hall* (400ft., t.). Two young City gentes take a pilxilated walk in London and end up at the seaside.

Cornish Holiday by *Walter Fradley* (400ft., k.). Record of places visited.

Double Puzzle by *F. T. Asker* (160ft., k., t.). Supernatural adventures on a holiday beach, and the exploration of a cave.

Gay Vacation Land by *Myles Ascoli* (600ft., k., t.). Record of a holiday in Denmark.

Hearts and Flowers by *Colona Youth Club* (200ft.). Courting couples in the park, but the young man who seeks to become one of a pair draws a blank each time.

Holiday on the Run by *E. W. Maitland* (350ft., k.). Record of a skiing holiday.

In the Park by *Charles H. Krause* (240ft., k.). The four seasons in a park in which stroll or sit people representative of the four seasons of the human family.

Is This Your Life? by *Sevenacos C.S.* (210ft., t.). The daily round light-heartedly expressed in terms of inani-

mate objects: the things which contribute to it.

Jeremiah's Christmas Dream by Peter Hickling (270ft., k., s.o.f.). Animated cut-outs of animals, etc., designed for the very young.

Lakeland Holiday by Brian P. Winpenny (325ft., k.). Family holiday record.

Love on the Links by Walford C.C. (270ft., k.). Dallying with girl friend near a gold course; young man is struck by a golf ball and passes out. The dallying continues, but the girl now has a golfer for a partner.

Mere Reflections by James Wood (250ft., k.). A lake in storm and shine.

Mission to Graubünden by Cdr. P. A. M. Hudson (500ft., k.). Descriptive views as seen by a journalist in search of "copy."

On the Level by Leslie S. Gillham (650ft., k., t.). A holiday in Holland.

Pools' Paradise by Forest Film Unit (549ft.). Four dreams: each member of a pools syndicate dreams of how he would spend £75,000. And the money does actually turn up.

Straw in the Wind by Quintet Films (300ft., k.). A young tramp falls under the suspicion of the police, satisfies

them of his innocence and is reunited by them with his wife.

The Final Payment by Sale C.S. (100ft.). Story told entirely in close-ups of hands, arms, feet and legs. Apparently the victim of blackmail, man pays over money for the contents of an envelope, the price of which is inexorably raised. But it contains nothing more incriminating than a black market Cup Final ticket.

The Initiative Test by Frenford Boys and Girls Club (375ft.). Two boys, one dressed as a man, the other as a girl, taken fifty miles from home, are given 3d. each to get back, a feat which they achieve after a series of comedy adventures.

The Moment of Human Birth by David Beck (200ft.). Three stages in the birth of a baby.

The Presence of God by Rev. John G. Moran (300ft., k.). Pictorial interpretation of a poem. A wanderer goes from garden to mountain-side but finds the reality of God in a picture of the Crucifixion.

The Social Beaver by Oscar H. Horowitz, Mass. U.S.A. (1,140ft., k., s.o.f.). Student life at the Massachusetts Institute of Technology.

The Time of the Singing by James B. Haynes (2,218ft., k.). The months of the year illustrated by the changing face of the countryside, its flora and fauna.

The Wonder Box by Blusker Bhau, Bombay (350ft., k., s.o.f.). The merchant displays silks and other treasures, but his greatest treasure is a small box from which emerge dancing girls.

The Wonder Training of Mains and Waste Inspectors by Sheffield Waterworks F.U. (750ft., s.o.f.). Work of the Service and training school for recruits.

This Other Eden by S. A. Knight (520ft., k., t.). The face of Warwickshire. Ville de Seaux by South London F.S. (400ft., s.o.f.). Seaux and Camberwell are "twin" towns; this is a record of Seaux as seen during a visit by a South London group.

Watcher by the Dead by Potters Bar C.S. (230ft.). Pictorialisation of the Ambrose Bierce story. A night in a locked room with a corpse, for a bet. But the "corpse" is a hoaxer, who frightens the watcher to death. In the morning the door is unlocked to reveal a real corpse and a maniac—the hoaxer who has lost his reason through having to spend the night with the dead man.

One Star Awards

8mm.

Focus on Fire by Lawrence Bellhouse (190ft., k.). Aspects of the work of the fire service.

Horrid Discovery by Joseph C. Caruana, Malta (200ft.). Exploring an underground passage leading off from a well, young man comes upon a wild creature, half human, half animal, which meets its death in a fire started by the explorer's candle. Police investigation reveals the creature to be a boy who disappeared when an air-raid shelter was bricked up after the war.

Jilted by Roger J. Delicata, Malta (650ft., k., t.). Soldier has tenuous love affair with village girl, goes abroad to resume his medical studies, and on his return marries someone else. Unexpectedly meeting the newly-married couple, the girl throws herself down stairs.

London Quiz by Acme F.U. (50ft., widescreen). Test of knowledge of familiar London scenes, e.g., which four bridges are owned by the City of London? In which street did Shakespeare walk?

Mayfly Time on the Test by Major P. J. Orde (120ft., k.). Scenes of trout fishing.

Plod and His Car by James R. Holmes, Tanganyika (130ft., k., t.). Toys animated with strings: for very young children.

Tavistock Goosey Fair by Geoffrey P. Clark (400ft.). The setting up of the Fair and a tour of it on the day.

The Eighth by H. B. Eldred (110ft., k.). The Eighth Commandment. Christmas setting; although presumably surfeited with good things, small boy gets up from bed and purloins two oranges.

Time and Tide by Roy Chamberlain (50ft.). Old gentleman dreams that girl on beach becomes hula-hula dancer, pursues her into the sea, and wakes up to find his deck-chair awash.

9.5mm.

Lakeland Holiday by A. Thomas (400ft.). School holiday record.

Meadow Road by Roger M. Minshall (400ft.). Traffic congestion in Oxford and proposed solutions.

River of Freedom by G-R Productions (350ft.). Impressionistic study: young man is attacked by a mysterious assailant, apparently kills him and is impelled to suicide, whereupon the

stranger as mysteriously reappears.

The Bat-Eared Lemon-Drop by T. Nunn (110ft.). Surrealist extravaganza.

16mm.

Farewell to Yesterday by James Wood (275ft., d.). A village in decay, a corner of a vanishing England.

Oh I Do Like To Be by R. G. Wilkinson (160ft., k.). Father, mother and child beside the sea.

Neon Signs by University College London F.S. (160ft., k., s.). Advertising signs in London at night.

Painting a Portrait by Kenneth Derringer (100ft., t.). Step by step, from the first brush-stroke to the finished picture.

Reverie by R. G. V. Lee (175ft., k., t.). Countryside and seaside shots.

Sons of Rest by South Birmingham C.S. (310ft.). Beauty queen becomes a nurse and peeps up a rest home for tired business men.

The Cotswold Scene by A. T. Forman (425ft., k.). Villages and places of interest.

The Devil It Was by Gerald Cockshott and John M. Murry (700ft.). Devil conjured up in a classroom works havoc in the school: cricket teams are skilted out, cadets' rifles change to brooms.

Meet Your Fellow Cine Enthusiasts at the Ten Best Shows!

THIS year's premieres at the National Film Theatre will be the most ambitious yet—no fewer than 24 performances—and the programme will be presented in two parts. Part 1, consisting of five of the Ten Best and a selection of Gold Star films, will be screened from Wednesday, 21st May to Whit Sunday, 25th May, inclusive. Two shows daily, at 6 and 8.30 p.m. Matinees, at 3 p.m., on Saturday, 24th May and Sunday, 25th May.

Part 2 will consist of the remaining five "Oscar" winners and an entirely different selection of Gold Star films. Showing from Wednesday, 11th June to Sunday, 15th June. Same times, including matinees on 14th and 15th June, as for Part 1.

BOOKING

Tickets are obtainable from A.C.W. and from the Theatre, South Bank, Waterloo (Telephone WAT 3232). Normal theatre prices: 2s. 6d., 3s. 6d., 4s. and 5s.

All seats are bookable from A.C.W., but by post only.

We cannot accept bookings by telephone. Remittances (cheques and postal orders should be made out to "Ten Best Shows") and a stamped addressed envelope must accompany each order. Address your applications, please, to Ten Best Bookings, Amateur Cine World, 46-47 Chancery Lane, London, W.C.2.

COFFEE BAR

At previous shows at the old National Film Theatre it was unfortunately impossible for members of the audience to get together for a chat during the interval. We are pleased to announce that this year they will be able to foregather at the coffee bar.

HOW TO GET TO THE THEATRE

The National Film Theatre is situated under Waterloo Bridge. If you are unfamiliar with the district, make for the Festival Hall. From there an avenue of flags, each bearing the Ten Best emblem, will lead you straight to the cinema.

A Movie Maker's Diary

By DENYS DAVIS

3rd March. Part of the fun for the broadcaster is waiting for reactions. After I had taken part in a recent radio discussion on the merits of 16mm. films, our letter box overflowed with letters. Or, to be precise, I got five! Other speakers tell me that they didn't even receive one, yet many people must have heard the debate.

So I may have been lucky, but remain astonished that the reaction should have been so apathetic. Three letters requested the name of the old, second-hand camera I praised so highly—it is an Ensign Kinecam—while the other two listeners agreed with my remarks about “nasty little 8mm. films” and my digs at TV.

7th March. This is hardly the page for 8mm. news, but I have a scoop. I mentioned to John Huntley, of the British Film Institute, that there are very few decent 8mm. library films available, and he promised to look into the matter of releasing some of the Institute's library films in this gauge. So very soon now you may be able to book *Battleship Potemkin* and four other films, including a comedy, for home viewing. If the scheme is to flourish, it must be well supported from the outset and the fragile films should be handled with care.

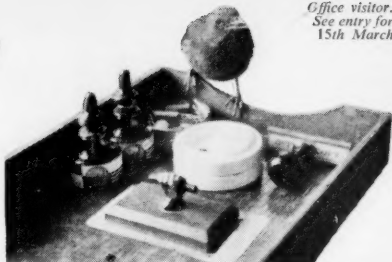
Mr. Huntley may be surprised at your reaction for, at the moment, 8mm. does not figure very largely in the B.F.I.'s day-to-day doings. Indeed, there was quite a flap this evening when they tried to dislodge about 20 dirty big hairs from an 8mm. Specto gate. Nobody knew how to get at it!

10th March. If you want to win competitions in a couple of year's time, you had better follow this advice. Make your films half their present length, shoot plenty of close-ups and work at 24 f.p.s. You'll have to submit a married print, *sound-on-film*.

It is not the slightest use the purists screaming to high heaven that this is not amateur film making in the true sense of the word. I agree, it isn't. But the time is rapidly approaching when plenty of amateurs will be prepared to send in complete sound films that can be shown on any 16mm. sound projector in Britain.

Inevitably they will hope to have their work also seen all over Britain on TV. Inevitably, too, the organisers of film competitions will not pass up the accruing publicity. So I'll stick my neck out and predict that 8mm. and 9.5mm. will shortly disappear for ever from the Ten Best and Scottish competitions, and that sound stripe and magnetic tape will be used only as a means to an end. Your entry, like it or not, will be sound-on-film.

Not that I think this is entirely desirable, but it is becoming more and more apparent that this hobby is moving into two distinct sections:



Office visitor.
See entry for
15th March

good films on 16mm. and 8mm. for home showing. Those who try to step beyond these limits will soon find themselves neither fish nor fowl.

14th March. In a recent Movie-go-Round programme, one of the quiz questions was: “Why does the clapper boy bang the board.” Since Ronald, who makes 16mm. silent films, couldn't answer this, I decided to carry out a little experiment. So far I've asked thirty-two amateur film makers, and only seven gave the correct answer.

If you don't know it, you can find it on page 71. But ignorance of so elementary a matter does suggest that you would do well to make a trip to the local library where you can bone up on all aspects of film making. It is worth doing because, when you realise the effort that goes into the making of even a cheap, short professional film, it may induce you to take a little more care with your next reel of film. And that, as any film competition judge would tell you, would be a blessing.

15th March. After 16 years, I've lost Jeep, my dear old dog. He was a good film maker, knew all the Fourfold and F.C.S. members well, especially those who slipped him tasty titbits during the endless committee meetings. Many *A.C.W.* readers also met him.

Jeep, as do so many dogs, liked to see the projector come out and would squat solidly down waiting for the show to begin. He seemed to take a keen interest, especially when other animals came on the screen. But Nigger, his predecessor, was different. He, too, liked the films but could never understand them. Perhaps he wasn't technical or something, for he continually went *behind* the screen and looked to see how it was done! Nigger liked the *Our Gang* 30ft. films with notched titles.

Yet only now, as I write this note, do I realise that we haven't a single cine shot of Jeep, and I wonder how many other enthusiasts suddenly realise that they've missed for all time the chance to take similar shots.

Domestic pets figure largely in amateur films because they make an immediate appeal on the screen. And there have been many films of wild life filmed here and abroad. A reader, Bert Redgewell, sends me a welcome snap of a black-bird, which is a frequent visitor to his office, and which he hopes to feature in a short film. With a little skill, he could weave quite a story around

the bird, for he tells me that it is very tame.

24th March. Once a year the Potters Bar club take a crack in their Newsletter at me. It all began because I said that their film, *Brief Case Encounter*, needed drastic editing. Apparently they've now shown the film somewhere, got their laughs and think I'm wrong. Well, they could be right.

That film is rather old news now but there's a parallel case of more recent date. This is *Saturday Lunch*, recently completed by the Sutton Coldfield C.S. When I was talking to them some months ago, they ran it for my benefit, when I spotted what I thought was a weakness in a snappy little script. I suggested an improvement involving the filming of only one shot. They didn't agree but shortly after my return to London the film was sent to me for second thoughts. Again I thought it could be improved by this one retake.

Today I met George Sewell who has seen the film. He also suggested the selfsame improvement. But Sutton Coldfield are quite happy with it as it is. (Sewell and I agree on many things but usually record only our disagreements because they make more interesting reading!)

As announced on another page, *Saturday Lunch* is a Ten Best winner this year, so you will probably see it. Try to work out how you would immeasurably strengthen it by re-shooting just one scene. In other words, how to make a good film better.

25th March. Reader Wallace Hall lets me look at one of his films and invites criticism. It is quite an enjoyable job of work, competently filmed, yet exhibits a fault common enough in amateur films. A travelogue of the Highlands, it is a record of his holiday, yet only once do we really see his family. They are on the beach, where he has taken some nice shots of a good time being had by all. Apart from this, the film is curiously impersonal, comprising practically nothing but long shots of scenery.

This familiar fault is probably due in many cases to nervousness in handling the camera. To be a good cameraman one has to have a hide like

an elephant. (Yes, I'm very thick skinned!), be willing to risk invective, clenched fists and an occasional drenching when filming in places like the Gorbals or the Casbah. The only solution is to train oneself to ride the threats and insults because, until ones does, the films made will lack real human interest.

Three ears of corn gently waving in the breeze are far more cinematic than a field of wheat. So embark upon your training by filming close-ups of inanimate objects, but take them quickly and on the spur of the moment. This will teach you to line up rapidly, adjust the focus, exposure and parallax and generally become the master of your equipment. Next, you will have to learn patience and there's no better way than taking close-ups of animals which are unpredictable in their movements.

For a seasoning of tact, make a start on your family and friends. Then, if you haven't sold your camera and taken up knitting, you should have the makings of a decent enough cameraman. Finally, you must remember that, wherever you are filming, it is the unrehearsed shot that adds sparkle to your films, while a sprinkling of close-ups through a travelogue are essential to provide human interest. In other words, a few shots of your baby on the beach are not enough to hold their interest.

28th March. Long phone conversation with a reader, Mr. Munsey over in Putney. He's followed my recommendations through the years and finally bought himself an Ensign Kinecam which he has just tested. The instruction book has been out of print for many years now and so he wanted a few words of advice regarding the backwind. Since the top spool is not belt driven, I advised him to plan his shooting so that any dissolves he wished to make appeared near the end of a reel. Thus, when the upper half of the camera empties there's plenty of room for the film to be backwound into it. I also advised him not to rewind more than two feet at a time, otherwise it's just possible that the film might jam, though this has never yet happened to me.

His test film had excellent definition and steadiness, but he was perturbed to find a heavy fogging mark every so often. I asked him to load up again while I held on the phone. He laced the test film into his camera and ran it through at



Surely a pools win won't stretch that far! But it's all a dream—one of four in which members of a pools syndicate dream that they hit the jackpot. Wanstead & Woodford C.C., here seen at work on the film, "Pools Paradise" (16mm.) did not hit the jackpot in the Ten Best, but were awarded

Two Stars.



And now a creature arrives in an amateur film. He makes his bow in "Fear Treads Softly," now being made by Grosvenor F.P. (See story, *Another Creature, But Not From Outer Space*, in *Newsreel*, page 82.)

8 f.p.s., until the last frame of a particular shot showed up in the gate. Then we found the fogging

Collector's Corner

By KEVIN BROWNLOW

WHEN one stops meeting fellow collectors even for a short time, it is surprising how complacent one becomes about one's own collection! I have just paid my first visit to a meeting of the Vintage Film Circle, where all my snug illusions have been decisively shattered.

Within the first few minutes I had met a member who confessed that he had given up trying to keep count of his 9.5mm. collection. "It fills a large shed and flows all over the house," he said. "I can only say that there are many hundreds of films of all lengths."

He showed me a list of some of his Spanish and French releases, and I noticed a familiar title which I couldn't place. "Oh, that," he said casually. "*Le Droit a la Vie*—that's in 24 x 30ft. notched and I bought it in Buenos Aires. The story's about a financier who..."

I interrupted him apprehensively. "Is the director's name on the film?" I asked.

"Yes," he replied. "And there's a picture of him at the beginning. It's Abel Gance or somebody."

I nearly fainted. To be disillusioned now, after thinking for years that I had every Gance film on 9.5mm. . . . !

Another Shock

But that wasn't my only shock. The Vintage Film Circle includes many of the top collectors in the country—E. O. Walker, who has been collecting since the 'twenties, Inman Hunter, with his vast collection of *actualités*, Cecil Cramp, Jack Hardy, C. K. Elliott, Bernard Crouse . . . names which are synonymous with 9.5mm. notched rarities. And between them they have nearly every worthwhile English 9.5mm. release, from *Napoleon* to the shortest Pathecolor cartoon. Including, of course, many of the films I still want for my collection!

Fortunately, however, the films have been saved from lofts and cellars, from mutilation on cheap projectors and from wanton destruction. They are now in good hands, and I can only hope that all the

came exactly level with the top of the pressure plate and covered one frame. It was repeated in exactly the same place on the next shot, but was less heavy. Mr. Munsey recalled that these two shots were taken within a few minutes of each other, whereas nearly half an hour separated the preceding shots.

So that proved that the light leak was a small one, probably caused when the previous owner had given his camera a good wash and brush up to sell it. And the remedy? A tiny piece of black Plasticine pushed into the join between the chromed film channel and the camera body.

The method of tracing fogging is always the same. You simply reconstruct the crime as I have described. Most frequently, the light leak is caused by the bright metal edge of the camera reflecting light somewhere around the lid. This can be cured by painting the edges of camera and door with black Indian ink. To make it stay on, dip the brush into the ink and then run this over the gummed flap of an envelope before applying to the metal. This should be an annual job, whether or not you experience trouble.

recoverable notched films in this country will one day be acquired by enthusiastic and knowledgeable collectors such as these.

THE RIN-TIN-TIN legend—though today rather tarnished by the insipid TV performances of his offspring—remains one of the marvels of show business. Trained by the Germans in the Great War, he saw action with French and Belgian troops, and was eventually found in a dug-out at Metz by a young American officer, Lee Duncan, who took him back to the United States. After a struggle, Duncan managed to convince sceptical film producers that a dog could be a star draw; Rin-Tin-Tin was signed up by Warner Bros., became what they termed "an overnight success" and earned a steady \$1,000 a week for his master.

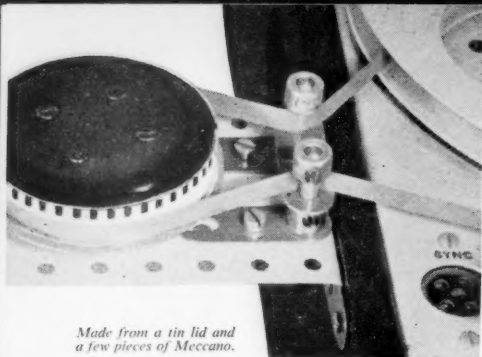
His films have now become prized collector's items—to find an original 16mm. print of *The Night Cry*, for instance, is about as likely as finding the Cullinan diamond. But *Where the North Begins*, with Walter MacGrail and Claire Adams, is less rare, and can still be hired from Wallace Heaton's library.

Lost in the Wilderness

The first reel of this complete 1923 six-reeler sets the scene: as a pup, Rinty was lost in the wilderness of the North, and was rescued and reared by wolves. At a fur-trading depot, Gabrielle, a trapper, is engaged by Galloway to take furs across the dangerous Caribou Pass. Galloway is a crook; he sends his henchman, Johnny Fox, to shoot Gabrielle and to steal the furs. The plot goes to plan, and Gabrielle, wounded, lies semi-conscious in the snow, awaiting death from the blizzard or the hungry timber wolves.

But Rinty has not lost his inherent love for man; he fights off the starving wolves, protects Gabrielle from the blizzard and enables him to return to the trading depot. Galloway, unnerved by Gabrielle's return, desperately tries to assert his innocence by accusing the trapper of the theft. But he reckons without the dog.

Where the North Begins is a first-rate thriller, with an excellent story, an almost uncanny performance by Rin-Tin-Tin and a delightfully inspired ending. But a word of warning—if you manage to find a copy of this film, put in on to 1,200ft. reels. Each 400ft. reel leaves you in an agony of suspense!



Made from a tin lid and a few pieces of Meccano.

You Can Make an Accurate Strobe Wheel

without using precision equipment

By DAVID JONES and DESMOND ROE

SINCE a tape-driven strobe wheel is not at present commercially available, we have been asked if it is feasible to make an *accurate* one without having to use a lathe and micrometer measuring instruments. We believe that it is, if careful calibration is substituted for accurate manufacture.

All kinds of methods have been suggested for making a wheel of the required diameter, from winding a length of film on to a small film spool, to the use of cotton reels sandpapered to size. But, of course, there is no need rigidly to adhere to the standard diameter of 2.388 in. and a 48-spoke strobe, for if the number of spokes is altered, several different diameters are possible, one of which may coincide closely with the diameter of a convenient object.

The illustrations show a strobe wheel and mount made from a tin lid and a few pieces of Meccano. Guide pillars have been incorporated to lead the tape on and off the wheel and to ensure a good wrap around it. The baseplate is Meccano part 53, one bent edge of which tucks behind the perforated strip 3 screwed to the case of the tape recorder. The guide pillars are made from two cranks 62 fixed with bolts 37 on top of the baseplate, with two axle rods 18b and two collars 59. The short strip 6a prevents the tape from falling down between the guides. The strobe wheel pivot is axle rod 18a, fixed in double crank 62b which is bolted to the underside of the baseplate.

The strobe wheel itself consisted of a tin lid (from a tin of Germolene) bolted centrally on top of a face plate 109 by four $\frac{1}{2}$ in. bolts 111. Actually the tin lid could conveniently be a little deeper. The whole assembly spins easily on the axle, the weight being taken by the top of the axle against the underside of the lid. The total cost was about 6s.

The next step was to make the strobe. A strip strobe rather than the disc type was chosen because not only is it easier to mark out but also the same markings can be used for *any* diameter of wheel. Our strobe strip was drawn out on a sheet of "arithmetic" paper with $\frac{1}{2}$ in. squared rulings. These assist in keeping the markings square and later help in the cutting off of straight strobe strips.

With the usual 16 f.p.s. projector and three-bladed shutter, 48 light flashes are produced per second. The same applies to many 24 f.p.s. sound projectors with 2-blade shutters. But you should check your own projector, and vary the number of strobe marks according to the flashes per second.

Our strobe was marked out with 48 per $\frac{1}{2}$ in. length for 16 f.p.s. and $\frac{7}{8}$ in. tape speed. If the white marks are made about a quarter the width of the black, this strobe will work perfectly satisfactorily for $\frac{3}{4}$ in. tape speed also.

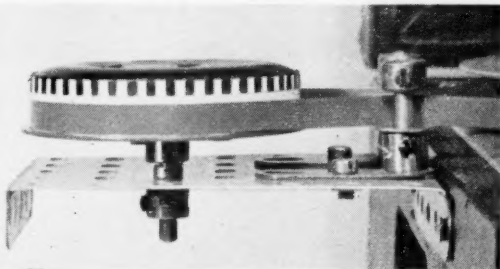
Using a 12 in. rule, marks were made down the long side of the paper every $\frac{1}{16}$ in. for a distance of about 8 in. Then with the millimeter scale on the rule, these divisions were further subdivided into six sections 2 mm. wide. Parallel lines in black ink were now drawn with a wide pen nib through all these marks. Lines drawn about 2 in. long will provide 8 to 12 strobe strips. On completion, each alternate pair of lines is inked in with a small camel hair paint brush to give a series of narrow white lines and wide black ones (not as illustrated).

Length of Tape

A strip of these markings about $\frac{1}{2}$ in. wide was cut off and wrapped round the tin lid. It was cut to size to the nearest complete pair of marks, a slight overlap being permissible at first but *not* a gap. Nor must paper be stretched to close a gap. The number of strobe marks left on the strip was then counted and multiplied by 1.5625. This gives the length in inches of tape which should make the wheel rotate exactly ten times.

In our case, the strobe marks were 46 and the length came to 5 ft. 11 $\frac{1}{2}$ in. This length was measured out at the beginning of a reel of standard tape (not the thin long playing variety which stretches rather easily) and marked with two pieces of white splicing tape. The reel was then laced up in the tape recorder, looped round the strobe wheel, and the first tape mark aligned against a mark on the wheel. The tape was now wound through by hand until the wheel had made ten revolutions.

The second tape mark was found to be slightly



behind the wheel mark, indicating that the wheel was too small (which it should be). Pieces of adhesive tape were then stuck round the rim of the wheel until, after several trials winding back and forth, tape and wheel marks coincided. The inked strobe strip was next stuck on the wheel, above and clear of the tape path (with extra adhesive tape packing underneath, if necessary) so that its ends, which previously had slightly overlapped, just met. The strobe wheel was then ready for use.

This method of adjustment and calibration is quite accurate, provided care is taken to have the tape taut but not stretched during the initial length measurement. A length error of $\frac{1}{16}$ in., even so, will only cause an error of about two seconds at the end of a 30-minute film. Of course, other errors can creep in, one of the more serious being the stretching of the tape by high take-up reel torque. So it is recommended to use the strobe wheel directly after the tape supply reel, where in the majority of recorders the tension is very low.

The strobe can be illuminated in a number of ways, some of which have already been described in these pages. One method is to collect some of the light from the screen in a large magnifying glass and focus it in the strobe. Another, better, way is to place a small sheet of good quality glass in the

projector beam just in front of the lens and angle it so that the fraction of light reflected falls on the strobe, either directly or via a magnifying glass. Both these methods will give varying illumination according to picture content, but are very simple and are often to be preferred where the projector is a variable speed one and has to be controlled manually with the strobe in close view.

More consistent working is possible with a neon lamp or flash lamp bulb worked from a commutator on the projector. This commutator can be very simple, e.g., a piece of springy brass wiping intermittently on the teeth of a sprocket or the fixing screw, lengthened, of the framing knob. This method is particularly suitable where the projector is a constant speed one, and sync. is maintained by adjusting tape speed with a variable speed tape deck or the "Gramdeck," for then operation at a distance from the projector is possible.

The neon can draw its power via a 100,000 ohms resistance from the h.t. supply of the tape recorder, but if it is not desired to have 250 volts or so around, a flash lamp bulb working from a battery or bell transformer can be used. If the latter, it is preferable to have a metal rectifier and smoothing condenser to prevent the mains 50 cycles causing spurious strobe effects.

Films for Home and Club Shows

RECENT additions to Ford's free loan library include *The Three Graces*, a half-hour colour travelogue through France and Switzerland to the Riviera, *Tools for the Job*, on how and how not to tackle car repairs, *The Circus*, featuring preparations for a show under the Big Top, *Tulip Time*, a tour of the Lincolnshire Tulip Festival conducted by Jeanne Heal, *Let's Tell Him*, a road safety film, *How the Motor Car Engine Works*, a cartoon for children, *From Bogland to Forest*, on afforestation problems, *Industrial Tyneside*, and *Mines, Machinery and Men*, a film report on the Cornish tin-mining industry.

G.B. follow their welcome release of *Spanish Gardener with Battle of the River Plate*, the Alistair Sim comedy, *The Green Man*, *Hill in Korea*, *Tiger in the Smoke* and *Written on the Wind*. Forthcoming releases from their library include Jose Ferrer's brilliant attack on the world of sponsored radio, *The Great Man*.

M.G.M.'s latest releases include *Wedding Breakfast*, written by Paddy Chayevsky, directed by Richard Brooks, starring Bette Davis and Ernest Borgnine: an absorbing adaptation of the author's TV play. *The Fastest Gun Alive*, a superior Western, *Forbidden Planet*, a glorious science-fiction frolic, *Gaby*, notable for Hollywood's comic idea of wartime London, and *Lassie Come Home*, released fifteen years after its commercial distribution, are now available from the same library.

Ron Harris has *The Rose Tattoo*, with Anna Magnani at her best and Burt Lancaster trying very hard; *The Court Jester*, starring Danny Kaye; and *Artists and Models*, with Dean Martin, Jerry Lewis and Shirley MacLaine.

New Warner releases include the controversial *Baby Doll*, directed by Elia Kazan from Tennessee Williams's screenplay, and starring Carroll Baker, Karl Malden and Eli Wallach; and *Pie in the Eye*, gleanings from old Mack Sennett comedies, featuring the Keystone Cops.

Poem of Youth, one of the best of the Russian films shown during the National Film Theatre's season last summer, is now available from Plato.

Programme secretaries planning next autumn's

screenings will be interested in Ron Harris's recent announcement of additional releases during the period September to November. They include the outstanding Western *High Noon*, a re-issue of the feature length cartoon, *Gulliver's Travels*, Jose Ferrer's *Cyrano de Bergerac*, another feature cartoon, *Hoppy Goes to Town* and *The Belles of St. Mary's*, with Bing Crosby and Ingrid Bergman.

I.C.I.'s 1958 catalogue discontinues the previous loose-leaf binding system, but provides alphabetical and subject indexes, a useful improvement. All eighty-one films listed are available on free loan, and the catalogue may be obtained free of charge.

The Federation of Film Societies' travelling liaison officer will be visiting Folkestone on 28th April, Willesden on 29th April, Swanage on 2nd May and Birmingham on 5th May. If your club is in one of these districts, an advance letter to Mr. Brian Cooe, 8 Mylne Street, London, E.C.1 is all that is needed.

A new music cue-sheet for *Polikushka* is obtainable from the Secretary of the F.F.S. and a tape-recording of Laslo Benedek's introduction to *The Wild One* has been added to the Federation's valuable collection.

New 16mm. silent releases to be made available by the B.F.I. include Buster Keaton's *Cops*, Harry Langdon's *Soldier Man*, Larry Semon and Oliver Hardy's *Kid Speed and Golf*, Ben Turpin's *Lizzies of the Field*, Laurel and Hardy's *Double Whoopee*, Keaton and Arbuckle's *Coney Island*, and Langdon's *His Marriage Wow and Boobs in the Wood*.

Day of Wrath and *Louisiana Story* have been re-issued on 35mm. and 16mm. by the B.F.I., and *Nice Time* is also now available.

Key: British Film Institute, 164 Shaftesbury Avenue, London, W.C.2.; Federation of Film Societies, 35 Priory Road, Sheffield, 7; Ford Film Library, Dept. 4CW, 88 Regent Street, London, W.1.; I.C.I. Film Library, Imperial Chemical House, Millbank, London, S.W.1.; Metro-Goldwyn-Mayer Pictures Ltd., 16mm. Division, Metro House, 58 St. James's Street, London, S.W.1.; Plato Films Ltd., 18 Greek Street, London, W.1.; Ron Harris Cinema Services Ltd., Glenbuck Studios, Surbiton, Surrey; Warner Bros. Pictures Ltd., 16mm. Division, Warner House, 135 Wardour Street, London, W.1.



Lovejoy (June Archer) is determined to buy a whole box of plants for her garden, but she has only half-a-crown, and the box costs five shillings. Acquiring a packet of cornflower seeds, she drops it at a bus stop, and struggles for it with young Sparkey (Brian Hammond).—From "Innocent Sinners."

Same Subject, Different Treatment

AT YOUR CINEMA . . . By DEREK HILL

TWO new British films have a virtually identical sequence. In *Innocent Sinners* fourteen-year-old June Archer robs the candle box in a Catholic church to buy tools for her bomb-site garden. In *Heart of a Child* eleven-year-old Richard Williams steals from the offertory box to pay for his fare to take his dog away from his villainous father.

Both sequences have the conventions you'd expect. Statues and pictures look down accusingly on the deed. Each child prays. And, of course, they both eventually return the money. Why is it, then, that in *Innocent Sinners* the sequence seems convincing, amusing and genuinely charming, while in *Heart of a Child* it seems contrived and a little nauseating?

The children themselves have a lot to do with it. June Archer is a natural, volatile and touching Cockney. Richard Williams never seems anything other than a precocious little professional, going through a series of set expressions. One reads without surprise that he has been acting since the age of eight months, when he began his career advertising nappies.

The dialogue is also responsible. Neil Paterson (who wrote *The Kidnappers*) wrote the screenplay of *Innocent Sinners*, in collaboration with Rumer Godden, author of the novel *An Episode of Sparrows*, on which the film is based; and the lines given to the children show a real observation of the way in which youngsters do talk. But Leigh Vance's script for *Heart of a Child* is as cliché-ridden as the melodramatic story.

Just the subject for Cinerama: a scene from "Seven Wonders of the World," the new Cinerama adventure produced by Lowell Thomas. On the right are Watasi warriors.

All this is symptomatic of the gulf between the two films. *Innocent Sinners*, despite its unreal black and white adult world, is often moving. Philip Leacock directs rather flatly but with obvious sympathy and understanding towards the children.

Heart of a Child, on the other hand, is a feeble, tiresome production, directed by Clive Donner as if he'd rather be anywhere but in the Austrian Tyrol. Surprisingly, for a director who comes from the cutting rooms, the film is lethargically and at moments oddly edited.

Perhaps the most extraordinary examples of inexplicable editing and continuity currently offered are in *The Sea Wall*, Rene Clement's latest film. Much of the production is fascinating. The psychological relationship of the mother (Jo Van Fleet), daughter (Sylvana Mangano) and son (Anthony Perkins) living in the Indo-China ricefields is a sensitively, often startlingly, ex-



plored. The performances are all impressive, including a brilliant study of a lonely lecher, by Nehemia Persoff, which is at once repugnant and sympathetic.

Yet the film fails. It looks like a collection of middle sequences from totally dissimilar films. Each time it seems that it is at last heading somewhere, the plot loops, snaps, buckles or vanishes altogether.

There are rumours of considerable distributor cuts, which might explain a lot. And the censor has been at it, cutting a vital sequence which showed the reaction of Persoff when Mangano allowed him to see her in the shower. She was never seen nude on the screen, but our censor felt that it was too much to show that a character in the film saw her naked.

The most perplexing, original, hypnotic film for months is *The Seventh Seal*, Ingmar Bergman's haunting story of a knight's challenge to Death. The allegory follows his adventures and encounters across a medieval Sweden shadowed by the plague.

If you doubt the scope still open to the adventurous director working within the confines of a commercial production organisation (though such a film could never be made in this country, of course) see *The Seventh Seal*. To comment adequately on its success as a parable for our time needs more than the single viewing I have so far been able to manage. But its uncompromising individuality and the superlative level of its direction, camerawork, cutting and performances are immediately, strikingly obvious.

A few lessons for amateurs from this crowded month: no amateur actor should be allowed to miss *Wild is the Wind*, which features Anna Magnani as the second wife of ranch owner Anthony Quinn, still infatuated with his first wife. Her raw, rough performance defies analysis, and gives the whole film a rare tang of realism.

A warning to amateur commentary writers: go to the new, and by far the least successful Cinerama production with notebook in hand. Lowell Thomas's non-stop commentary to *Seven Wonders of the World* offers a more condensed lesson in what *not* to do than any film I can remember. Even visually the new Cinerama production is unremarkable to anyone who has seen either of the earlier films. And its patronis-



L. to r., reading from top: Anthony Quinn and Anna Magnani (*"Wild is the Wind"*); Laurence Harvey (*Commander Crabb*) and Jill Masters (*"The Silent Enemy"*); Richard Williams in *"Heart of a Child"*; Barry Coe and Diane Vaisi (*"Peyton Place"*); the Gestapo interrogate Violette Szabo (Virginia McKenna)—from *"Carve her Name with Pride"*; Fernandel in a scene from *"Paris Holiday"*, which also stars Bob Hope, Anita Ekberg and Martha Hyer.

ing, my-oh-my attitude towards everything outside the U.S.A. is insufferable.

Amateur directors should sit through *Peyton Place* to see what happens when a director, in this case Mark Robson, seems so disinterested in his material (quite understandably here), that he makes no attempt to vary pace, action or stress. The result is that everything about the film has the same tedious level of mediocrity.

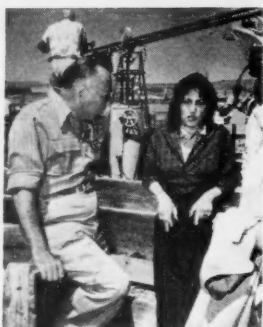
Amateur cameramen who believe that the professional's equipment solves all his problems should take a look at *The Silent Enemy*. Otto Heller had the unenviable task of ensuring lighting continuity between all studio tank close-ups and genuine underwater Mediterranean long shots taken by another unit.

Apart from the photography, the film is an even more preposterous war story than, say, *Carve Her Name With Pride*. But its general air of yo-ho-ho and splice the mainbrace is at least less objectionable than Lewis Gilbert's fictionalised story of Violette Szabo, dolled up for the box office and earnestly maintaining the myths of British screen warfare. Ugh!

Finally, two very practical hints for script-



A powerful shot from *"The Seventh Seal,"* Ingmar Bergman's haunting allegory: Bengt Ekerot as Death, who is challenged by a knight of medieval Sweden.



In first picture, producer Hal Wallis discusses a story point with Anna Magnani. In the background, a giant camera crane. The film, "Wild is the Wind," marks Magnani's first Hollywood screen appearance since her Academy award winning portrayal in "The Rose Tattoo." Second picture: typhoon! Silvana Mangano and Richard Conte in a scene from "The Sea Wall," Technirama film shot in Thailand and Rome.

writers. *Paris Holiday*, for nine-tenths of its length a woefully unfunny comedy, offers yet another reminder that humour in a mental hospital is the last resort of the desperate. It is never amusing, and usually, as here, distasteful.

Gideon's Day, with jolly Jack Hawkins as a Chief Inspector at Scotland Yard clearing up crime almost by his mere presence, is a thundering

disappointment from director John Ford and scriptwriter T. E. B. Clarke. I've seen some pretty weird clues in amateur thrillers, but I've yet to see anything to beat the London policeman pursuing a man who's dropped a *Manchester Guardian* because a maniac killer committed his last crime in Manchester. And, would you believe it, he's right first time!

Query Corner

Wanted

Reader with camera and "sufficient technical 'know-how'" to collaborate in the production of a number of "short, poignant films revealing the extremities of human emotions" from scripts now being written.—Tom E. Trustum, 23 Kent Road, Dagenham East, Essex, who adds that meetings at least once a week would probably be necessary.

Correspondence with users of Midas camera/projector who could offer hints on its operation.—R. Watkinson, 39 Breck Road, Everton, Liverpool, 5.

Literature and working instructions for 16mm. ex-W.D. G.S.S. gun camera, Mk. 3, made by Specto.—Norman F. Cairns, 20 Churchfield Road West, Acton, London, W.3.

Instruction manual for Emel Triple Turret camera and pre-1956 issues of *A.C.W.*—G. Sewell, 243 St. Helens Road, Bolton, Lancs.

Agriculturists in Commonwealth countries (but not Canada) to exchange 8mm. films with Young Farmers' club in England.—Miss Kay J. Stringer, Crowley Lodge, Arley, Northwich, Ches.

8mm. shots of Taj Mahal, bazaar scenes, and Kyber Pass, with some c.u.s. of Pathan tribesmen. Any desired scenes of Scotland offered in exchange.—H. J. Blackie, 53 Selkirk Avenue, Glasgow, S.W.2.

I.A.C. TO DISTRIBUTE 8mm. GOLD STAR FILMS

In recognition of the increasing interest taken by the 8mm. user in the Ten Best competition and of the rising standard of quality evident in the entries (see page 38), Amateur Cine World has arranged to have a copy made of each of the four Gold Star films and of two of the Four Star. These copies, which have been presented to the I.A.C. library, will be circulated by the Institute as a complete programme.

Clubs wishing to screen them are asked to admit lone workers to the shows, but non-members will appreciate that accommodation in club premises is usually strictly limited. Details of the presentations will be given in *A.C.W.* and in the Institute's journal, *Amateur Film Maker*. Information can also be obtained direct from the I.A.C. at the address below (s.a.e., please). Since only one set of films will be circulated, applicants should give as many alternative dates as possible. The films are not available for booking by individuals. Clubs proposing to present them (from 1st July until further notice) are invited to attend at once to the I.A.C. Film Librarian, 11 Bramah Road, London, S.W.9. Hire fee for films and tapes is £1 ls., and remittances should be enclosed with order.

16mm. shots of Sir Anthony Eden making a speech, for inclusion in a comedy. The club emphasises that neither Sir Anthony nor the party he represents would be made a butt or would be unsympathetically presented. The shots are required for establishing purposes only.—M. R. I. Mortimer, High Wycombe Film Society, 113 Walton Drive, High Wycombe, Bucks.

Enthusiasts—any gauge—to join new cine club now in process of formation.—E. V. Pym, 127 Great Cambridge Road, Cheshunt, Hertfordshire.

Advice from G.B. L.516 owners who have overcome difficulty of insufficient pre-amplification for the photo-cell. Output is adequate with gramophone records and sound films with very good tracks.—R. W. Murray, 177 Beaumont Road, Birmingham, 30, who adds that he feels that an additional stage of pre-amplification would do the trick. This addition would be quite practicable, but if a neat job is to be made of it, considerable skill is called for, for although the circuit of an extra stage is perfectly simple, it would be far from simple to add the extra parts without extensive rebuilding of the amplifier. An additional complication, of course, is the a.c./d.c. circuitry (isolated from the chassis) of the L.516. It would probably be best to add the new stage between the EF 36 and the CL 33. The EF 37A (low noise) valves are preferable to the old EF 36 for both stages, and the gram input would be moved up to the second stage. The difficulty with this conversion is the fitting-in of the parts, so if any reader has tackled the job, we are sure our correspondent would appreciate details.

Lost

16mm. colour films of the Far East, showing Army life in India, mosques, temples and the Himalayas. A car with registration number EPA 1 can be seen in one of them. A 16mm. Siemens projector was stolen at the same time (from a car at Pancras Station), but no details of it are available.—H. F. Gee, 25 Johns Avenue, Hendon, London, N.W.4.

Offered

Indian scenes in 8mm. Kodachrome.—I. D. Gow, Borjuli Tea Estate, Borjuli Post Office, Darrang, Assam. Mr. Gow asks us to point out that he lives in North-east India, so can't take shots of Delhi or Bangalore. He also asks for suggestions for a substitute for blooming ink for wipes which, he says (surprisingly), doesn't seem to be obtainable in India. One alternative is plain black indian ink applied on the emulsion side, but even when a second coat is given, it often causes trouble by cracking into a crazy pattern which sometimes shows on the screen. He could also use opaque Sellotape cut to the shape needed for the wipe.

Only ten film makers can win the A.C.W. "Oscars". What of those who do not reach the top—and do not want to try? Is the outlook for them as bleak as our contributor suggests? Can you supply an answer to his highly subversive arguments? For there certainly is an answer, complete and convincing. We invite your views. And if, horrible to contemplate, you think he's right, we'd still like to hear from you, for we fancy that ventilating this important matter is going to help a lot of discouraged movie makers.

Is it Really Worth It?

asks J. JOYCE

AFTER using cine for about seven years I am now beginning to have serious doubts. I am wondering whether the high initial cost of equipment and the subsequent running costs are really justified by results. Is the money we spend on cine a good investment or are we merely playing with an expensive toy?

Let me quote my own experience. Like so many other amateurs, I use a cine camera for making films of holidays, travels and similar occasions, while my projector shows these films at home and sometimes at outside events. My equipment is not of the most elaborate, yet it cost about £60, and I dare not calculate the total cost of the film I have used. As the result of all this, I have a number of films which are of interest as records to myself and a limited circle, but they are of such restricted appeal and of so little value as films that I feel I might as well have kept my old box camera and been content with a few snapshots.

The average amateur probably uses his cine camera primarily for taking the proverbial baby-on-the-lawn type of film. He produces films as a sort of modern family album. But what a costly hobby this is! Looking through the advertisements in *A.C.W.* we find that the cheapest 8mm. cine camera and projector offered new cost together over £53, while Kodachrome costs about 7s. a minute. This seems a disproportionately high expenditure for producing films that may be shown to no more than a dozen people once or twice a year.

That expensive cine camera is used only a few days a year and for the rest of the time lies in a drawer collecting dust. Such is the sad fate of a well-made precision instrument! Surely no commercial concern would consider purchasing a costly piece of intricate machinery that would have such little use and give such little return.

On the projection side things are little better. A projector hardly justifies its existence if it is used only for showing our own personal films, yet few people want to see silent library films in these days of television. A programme of silent films may have novelty value on occasion, but it can have little general appeal in competition with television, and it can hardly be expected to fill the village hall when people have their own small screen by the fireside. We can, of course, give our films a voice with tape or stripe, but this involves us in further substantial expenditure on tape recorders, synchronisers, sound stripe attachments and so on. Indeed, it seems that the sky's the limit, for once we start there need be no end to the amount we can spend.

There is obviously no question as to whether the prices of equipment are fair and reflect costs of production. Cine cameras and projectors as precision machines cannot be expected to be cheap, although makers are now producing new and simpler models at lower prices to meet a wider market. The real question is whether the average amateur like myself makes such use of his equipment as to get full value from it. To judge from the second-hand market, cine equipment never wears out, while the enthusiast progresses to bigger and better cameras, each one more elaborate and expensive than the last.

A horrid suspicion arises that we are being inveigled into the cine hobby by seductive displays of equipment and well-planned advertising. Many of us seem to have a lot of money to spend, and it may be that the time is approaching when the possession of a cine camera will be considered as much a symbol of "keeping up with the Joneses" as the possession of a television set or a washing machine. In that case it may be worth speculating how far we are likely to get full use from it.

Certainly cine can be a pleasant hobby, but it is such an expensive one that I am beginning to wonder whether it is really worthwhile. Do we get enough out of it to justify the amount of money we spend? Probably I shall take my holiday film as usual this year, but those doubts are nagging me now.

Were You Right?

The answer to Denys Davis's poser (see page 63) is: The sound track and picture image are recorded on separate pieces of film. By making a sharp crack with the clapper board, a heavy line is produced on the sound track. The boy should open his clapper board immediately after the sound, thus making it very easy for the editor to see the precise frame at which the signal was recorded. The board, incidentally, is striped so that it photographs well on negative and on the cutting copy print. In some studios, the clapper board has been replaced with an electronic device built into the two cameras.

A.C.W. Directory of 8mm. Projectors
Part 6 will appear in next month's issue.

CASH PRIZES FOR YOUR OPINION

Will you be attending one of the N.F.T. shows? For the three most interesting letters on any aspect of the Ten Best—a particular film or the programme as a whole, or the competition itself—there will be prizes of £5 5s. And audiences will be invited to vote for the film of their choice, "Oscar" winner or Gold Star.

SUCCESS STORY



Marie Partridge ("Whither Shall She Wander?")



Roy Pace ("Solitaire")



Francis E. Williams ("Evening Out")

They've got what it takes . . . Well, and what does it take to secure that most coveted award of all — an A.C.W. "Oscar"? These close-ups of the winners provide a clue.

RING the bells for Mrs. Marie Partridge, the first woman to win an "Oscar!" The distaff side has been represented in a number of the Ten Best over the years, sometimes behind the camera but more often in front of it; and, of course, wives are often their husbands' keenest critics—in the matter of the family cine output. But this is the first time that an individual effort has brought a woman into the prize list—and with a thundering good film: the judges were unanimous in selecting it.

Mrs. Partridge will perhaps forgive us for recording that such of her earlier films as we have seen have been nothing to write home about. *Whither Shall She Wander?* took us by surprise. In this lies encouragement for every amateur. Your films may not be successful now but if you keep on pegging away and if you have a burning enthusiasm for films which you refuse to allow disappointment to dim, you'll surely make the grade.

Mrs. Partridge began filming in 1934 on 8mm., but had to leave her modest equipment behind in her French home when war broke out. It was not until 1950 that she was able to make a fresh start, this time on 16mm., which she

chose because to her picture quality ("at any price," she says with a fine disregard for economics) is a pre-eminent requisite. Her attitude in this is largely dictated by the fact that she is a painter.

She has taken holiday films in many European countries, undertook a film on brush-making for a friend and has tried her hand at story films, but has always wanted to film animals, for which she has a deep love and understanding. Not, however, until it occurred to her to use her $\frac{1}{2}$ acre garden as a setting did she find it possible to get down to the job, for running a house, keeping so large a garden going and painting took all her time. "Making an animal film," she points out, "demands lots of time and endless patience."

One or two friends helped persuade the gossling (one of the "stars") to wander in the right direction and—unique among credits—tribute is paid to a lady for preparing meals and doing all the washing up! Lou Hanks helped with the commentary, and John Aldred did yeoman service on the sound side, cutting and splicing the commentary and effects on tape.

Team Work Brought It Off

"To say we were excited on receiving your telegram about *Saturday Lunch* is more than a mild understatement," write Sutton Coldfield Cine Society. "We are only just simmering down a little." They add, with a modesty somewhat rare in the film business, that they felt that the film might be worthy of three or possibly four stars, but never an "Oscar." The modesty is the more notable in that *Saturday Lunch* also gained a silver medal as one of the Twelve Best in the U.S. Camera competition—the only non-American film to gain an award.

The story of the film was the inspiration of the Society's president, Norman G. Evans, a dentist in the Warwickshire School Dental Service. It was he who founded the Society 21 years ago, and he has actively led its development to its present strength of about 130 members. Over the years he has produced many holiday and documentary films on 16mm., including two on Road Safety. He wrote and directed a comedy *Mugs for Luck*, which in 1957 gained for the Society the Barnitt Cup award by the Federation of Cine Societies.

The shooting script was prepared by Harold Street, an executive in a large Midland dairy, who also directed the film. He has been making 16mm. films on and off since 1930. His first full length picture was a family story, *It's in the Air*, which was highly commended in the 1951 Ten Best, and in 1952 a comedy, *Playing for Time*,

which he wrote and directed for the Society, gained One Star. His most ambitious undertaking to date has been the direction of a 1,200 feet sound-on-stripe film of the Boy Scouts' Jubilee Jamboree, which the Society has recently completed for the Sutton Coldfield Borough Council.

The cameraman was Neville Lampert, who is a director of the family business of decorators' merchants. He took up filming and joined the Society in 1954, and since then has taken an active part in all the Society's work, showing a keen interest in camera technique and sound recording.

Neville's buddy whenever technical problems are afoot is sure to be Wallace Hall, who is a metallurgist engaged in a family diecasting foundry. During the filming he acted as scene shifter, looked after continuity, and finally had to cover his own mistakes when he edited the film. Wallace bought his first camera, also 16mm., early in 1953, and joined the Society almost immediately. He already has to his credit a Three Star award (1956) for *Lakeland Interlude*, and the Bryce Walker Cup for the best entry by a novice in the 1956 Scottish Amateur Film Festival for a holiday film, *North of the Great Glen*.

The two principal actors, Dennis Rudder and Margaret Merrifield, are members of a local dramatic society. The director found that their experience made the job a lot easier, and they both enjoyed learning some of the differences between stage and film acting.

He Built His Own Sound on Film Recorder

WITH a 9.5mm. Home Movie and hand-cranked camera, extorted from doting parents as a "reward" for winning a University scholarship, Francis E. Williams began amateur filming in 1929 at the age of 19. From 1934 until 1939 he was an active member of the West Middlesex C.S., but found film making under club conditions "rather frustrating" and now greatly prefers the freedom of being a lone worker. Mainly because of the availability of Kodachrome, he changed to 16mm. in 1942, with his first-born the subject of it.

Now the Williams' home is stocked with thousands of feet of film recording practically every stage in the children's growth. In 1945 he went in for sound on disc for recording childish voices, but editing and synchronising difficulties proved so formidable that after three years of it he built a sound-on-film recorder for 16mm. single perforation stock and modified his projector to take the two films—sound and picture—simultaneously. We salute his enterprise and skill (the letters after his name are M.Sc.(Eng.), A.C.G.I., A.M.I.E.E.; he is an electronics engineer engaged on electro-acoustical research in a Government research

establishment), but the need for double-headed running caused us some difficulty!

For the ensuing years his output was mainly holiday films, shot without benefit of script and edited into some sort of shape afterwards. Then in 1956 he was tempted to furbish up his holiday film of that year with some interpolated continuity close-ups and sync. dialogue. "Rather to my surprise," he says, "this won the first prize in a holiday film competition organised by Holiday Fellowships Ltd.

"Having thus tasted success, and egged on by my wife and two children (who had no idea what they were letting themselves in for), I decided to have a go at the A.C.W. Ten Best with a properly scripted story film written around the family and set in the house. My single-lens Kodak was a bit inadequate for this sort of thing, so I bought an elderly Bolex, a wide-angle lens, and lots of photofloods, and then proceeded methodically to disorganise the household room by room.

"Five months later, when the last of the 92 scenes had been shot, my wife said with relief: 'Thank goodness that's all over.' (Dare I whisper that already I have an idea for a longer film?)"

Trouble-Free Equipment in the Old Days, but Now . . . !

INTRIGUED by a radio talk on Lost Villages, with special reference to Wharram Percy, Ian and Betty Lauder, themselves keenly interested in archaeology, wrote the same evening and suggested that they should make a colour film about the place. It didn't matter that the site was exactly a hundred miles from their home, and that on their trips there they had to get back the same day because of the children. It was just the sort of film they had wanted to do.

As you would expect, Ian Lauder was early bitten by the cine bug. His parents presented him with a hand-cranked Pathé projector on his ninth birthday, 31 years ago. A hand-turned camera soon followed, since when he has never been without a cine camera of one sort or another. He finally adopted 16mm. (after an incursion into 8mm. with a Nizo) some three years ago.

The Lauder family's main successes to date have all been Three Star awards—*Late for Work*, *Halloween* and *Salcombe River*—comedy, drama and

scenic, which, with the documentary, *Wharram Percy*, certainly indicate catholicity of interests. Their travel films, they say, they have dared to show only to friends. They have also made a Christmas film of the children and, of course, the annual holiday film.

At first, says the male member of the concern, his activities "were accepted with tolerance, but now I am fortunate to have an active collaborator and—no less important—merciless critic in my wife. It is a strange thing," he concludes on a speculative note which will hearten the novice who uses simple equipment, "but in all the years we have used 9.5mm. I cannot recall ever having had any trouble. Nor can I remember my father, who took most of the shots in the early days, running into serious difficulty with the gear used then. Now? I use really good equipment and could write volumes on the untoward things that have happened to me. Perhaps I have become more critical; but, of course, with colour, stripe and the rest, there is so much more to go wrong."

A Study in Rhythm

EXACTLY a year ago we wrote of Stuart Wynn Jones: "He is now working on the first stages of an abstract cartoon which, like *Short Spell*, will have a synthetic music sound track." Now this cartoon, *Raving Waving*, emerges at the top. Wynn Jones needs no introduction to A.C.W. readers, for his unique signature is frequently to be discerned in these pages. (See, this month, the distinctive titles on pages 53-56). The face is familiar through his appearance on BBC Television, and the personality behind the picture will be known to vast numbers of the

general public, for *Short Spell* has been widely shown.

You may remember that his motto is: Anything McLaren can do, I can do worse. But *Raving Waving*, he points out, "will be recognised by knowledgeable cinema-goers as an attempt to get in the swim by joining the school of 'Fischinger'." An artist in an advertising agency, he is 38 and single (must be, he says, to have time to make a cartoon film as well as being vice-chairman and Newsletter editor of the Grasshopper Group). He began filming—on 9.5mm.—in 1949.



Frederick Lorenz ("To Have and to Hold")



Stuart Wynn Jones ("Raving Waving")



Ian Lauder ("Wharram Percy")

Wait for It . . . They're Professionals!

THREE people constitute the quorum of Quorum Films: Bob Pearce, 27, Dick Clements, 32, and Roy Pace, 27. They are all professional film makers, and if you feel that you are likely to explode at the thought of professionals entering for an amateur film competition, contain your righteous wrath for a moment and read on!

Trying to define amateur status is a thankless task. Define it too rigidly and you get into a stifling claustrophobic circle from which there is no way out. Interpret it generously and you open the way to abuse. The *USCA*'s ruling is that a professional who makes a film in his own time without thought of reward or payment, and who engages in the production in a different capacity from that in which he is normally engaged professionally, is entitled to be admitted to the ranks of the amateur—that is, to the ranks of those who make or do something for the love of it.

Insofar as *Solitaire* is concerned, Quorum Films come within that definition. Its first two members are cartoon and diagram rostrum operators, the third is an animator. *Solitaire* is wholly a live action film. We welcome its producers' incursion into a totally different medium of expression, in the realisation of which the only advantage they have gained from their professional training is the cultivation of meticulous attention to detail and respect for form and pattern. The

Edward McConnell and Laurence Henson ("Broken Images").



awareness of form, indeed, does not entirely depend on their film work, for their other interests include painting and still photography. And Pearce has made family films on 9.5mm. and Clements a 16mm. holiday film—a disappointing one, he adds.

We are glad to provide a screen for films made for the love of it, in their own time with their own resources, by professionals engaged on other aspects of film work, provided amateur interests are not prejudiced. Their participation in the competition side by side with the amateur gives a new dignity to amateur aspirations by recognising him as a worthy fellow aspirant with whom it is no lowering of professional dignity to compete. And lest it may be thought that the professional will always and inevitably come to the top, let us add that many have entered for the Ten Best before now, but have seen the "Oscars" go to their amateur colleagues.

Three Star, Two Star, One Star . . .

WHY Viking Film Unit? Well, when Richard Hokin, then still at college, was making his first very own epic (*Little Red Riding Hood*) after a spell spent in dabbling in other people's films, several of the students engaged on it happened to be studying Old Norse. One girl, however, was studying English, and she rapidly became the mainstay of the production and, not so very much later, his wife. Since then, Mr. and Mrs. Hokin have made all their films under the "trademark," Viking F.U.

Little Red Riding Hood was designed to have everything: 16mm. colour, s.o.f. specially composed music, singing, dancing. But it did not rate higher than Three Stars. Their next film, made on honeymoon (*Visit to Luxembourg*) gained Two Stars. Next was a comedy—One Star. "Somehow we seemed to be progressing in the wrong direction. Then came the choice of filming either the local flower show or the local 'Italian problem'."

Pros and Cons

Research, interviews, film tests, plenty of willing actors and a genuine strong theme fired enthusiasm and more than cancelled out the disadvantages: necessity of condensing an enormous amount of material, complete lack of Italian, Italians' lack of English, changing population, the ever-present possibility that interiors might be redecorated, sub-let or partitioned off. "Having lived, worked, dreamt the 'Italian problem' for 18 months, we had really no idea of how an impartial audience would assess *England May Be Home*, and we were amazed as delighted at the news that we had won an Oscar."

Hodkin (age 26) is a research and development engineer in the motor industry and his wife, Margaret, is a librarian in the same firm. Like so many of us, he began on 9.5mm. with a hand-turned projector. Chapter two of the familiar history records the inclusion in the specification of an electric motor and 400ft. reel arms. The next chapters deal with the Dark Ages, which lasted until his association with various clubs aroused his interest in the fitting of music from disc to silent films. He has specialised in this and has handled the music for circulation with a number of Ten Best programmes.

First Lessons in School

"Of course one cannot compete with the professional," say Edward McConnell and Laurence Henson, "but one can learn a great deal by trying to do just that." Their first lessons began when they were still at school, when they started reading about films and how they are made. They watched films carefully, trying to find out how the director secured his effects. But more could be learned by doing than by watching, so they bought a 16mm. camera.

Their first film, a modest effort, shot in a public park, attempted to express the images conjured up (with a little coaxing) by a Chopin study. It was followed by a holiday travel film, with a local inhabitant commenting in a

very pronounced dialect on tape. A screen play came next: very ambitious, it did not quite come off, but at least they finished it wiser than they began. *Broken Images* is their first sound-on-film.

McConnell is a fourth year student in the Sculpture Department of the Glasgow School of Art; Henson is employed in the recently opened Scottish Television studios. Both are 21, and both are committed to films. They are dead against pleading for allowances to be made for shortcomings—"it's only an amateur film, you know"—and take the view that the excuse of "limited resources" is too often an excuse for laziness.



Derek Hill ("French Leave").



Bob Pearce (left) and Dick Clements ("Solitaire").



Compact 9.5mm., Cheap 16mm.!

AT the time of going to press still single — his own words, which one does not know whether to interpret as hope, relief or mere caution—Frederick Lorenz is a 28-year-old schoolmaster (and scoutmaster) who films his pupils when he is not producing them in plays. His cine career began at the age of a half, when he occupied the central portion of a screen throughout 30ft. of 9.5mm. hand-cranked from one position by his father, while uncles danced madly round the placid babe, trying to get him to act. Others have tried more recently—he was one of the burglars in Bristol C.S.'s *Just the Job* (Gold Star).

His father's second camera, a pre-war Pathe H, came his way in 1952 and his filming activities proper began: "began in the time-honoured hose-piping quick-pan charger-jamming way in which most of us produce our first minor miracles." His first and last epic, made with the help of, among others, his brother, who takes a tolerant rather than encouraging attitude to filming, was *I Spy* (No-star award, A.C.W. 1954). He has made several travel-interest films, in which the travel turned out to be more prominent than the interest; the most satisfying of them was a 9.5mm. Kodachrome record of the Palio of Siena; it was also the most difficult to do. He began to realise that if he was to make a story film again, it would have to be short: the first result in the revised meter was *The Death of a Salesman* (No-star award, 1957), and the second *To Have and to Hold*.

Two years ago he became partner-owner of a prewar Kodak K, and now uses both gauges: 9.5mm. when out walking, as the equipment is smaller, and 16mm.—wait for it!—for cheapness. "I mean cheapness," he says. "Kodachrome in 16mm. 100ft. reels

is cheaper than four 25ft. chargers, and I use ex-Govt. black and white. One day I aim to build a 100ft. drum; in the meantime the exposed film piles up in a sealed marmalade tin, the image no doubt getting more and more latent as the years pass."

To Have and to Hold is the second film he has directed for Bristol C.S. The first was greeted with such a storm of brickbats at its premiere that the club disowned it. R. Elson and K. A. S. Pople were responsible for the camerawork on the "Oscar" film, with another member in charge of lighting, and Jean Barrett giving invaluable assistance as production manager.

Since likes and dislikes are an essential ingredient of any portrait of a movie man, let us add that Lorenz likes: "good travel films (of the *Rhythm of a City* (Sucksdorf) calibre), Norman MacLaren, most of the Grass-hoppers—usually when they have something to say, but *Watch the Birdie* even if it hasn't, Rene Claire, and Derek Hill's attitude to heroic films;" dislikes: "the chores of production (I mean the letter-writing and generally anything disconnected from the actual making of the film), story films of stories not worth telling, amateurs who despise professional technique, professionals who talk yearningly of amateur 'freedom' but do not buy a camera and enjoy said freedom in their spare time."

Dedicated Critic

DEREK HILL was born in 1930, and immediately decided to become a film critic. He left school at sixteen to become a reluctant L.C.C. clerk, and later a civil servant, checking invoices for three interminable years at the Crown Agents for the Colonies. After two years of National Service (which



Left: (l. to r.) Wallace Hall, Norman Evans, Harold Street (holding A.C.W. telegram), Neville Lampert ("Saturday Lunch"). Above: Mr. and Mrs. Richard Hodkin ("England May Be Home").

he hated), he staggered all who knew him by winning first place out of five thousand competitors in a civil service executive examination. But dawning pacifist convictions led him to bicker to such an extent that instead of the Naval Dockyard, Chatham, he finished up working at the National Assistance Board, Romford.

Attempts to pester his way into films and/or journalism (which had included over two hundred letters to studios and production companies) eventually paid off with the offer of a job at *Amateur Cine World*, where he worked for eighteen months, eventually becoming assistant editor. Resigned to become a freelance critic, and now contributes to virtually every film magazine from *Sight and Sound* to *Picturegoer*, as well as a weekly column in *Tribune*. He is also a contributor to a number of American and European magazines.

Prior to *French Leave* he had made a couple of slapstick comedies, several semi-documentary records and news-reels, and half of an ambitious story production about a schoolboy revolution. Most of these he would rather forget, but he still wishes he could have finished the schoolboy story. He has now started making occasional sponsored holiday films for travel agencies.

He met his French wife, Jacqueline, while making *French Leave*, but cut her out of the film in editing. (How ruthless can you get?) Ambition: to find the free time the sort of film he would like to make deserves.

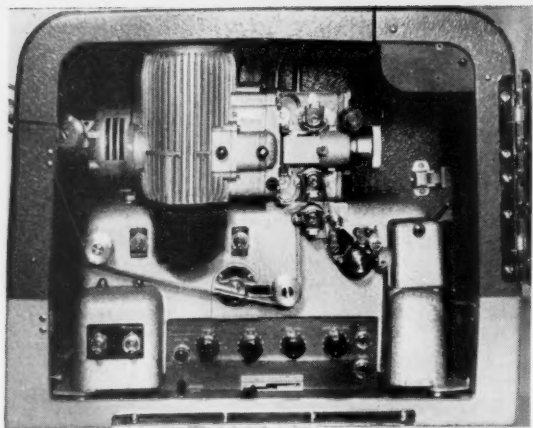
PROVINCIAL SHOWS — A NEW DEVELOPMENT

This year, for the first time, we hope to be able to circulate all ten of the Ten Best films as a complete programme, and—most important, this—we are arranging to transfer all sound, whether magnetic, tape or disc, to optical track. Exhibitors will thus be relieved of any necessity of synchronising tapes or, indeed, of having to do anything at all with the films beyond projecting them. We hope that this will result in an overall improvement in the standard of the presentations. Some shows have been very effectively mounted, but we are only too well aware that a number have introduced amateur films to the public in a very slappish way.

Transferring to optical throughway involves heavy expense, and we must therefore raise the hiring fee to £3 13s. 6d., but we think we should add that this fee is still in the nature of a token charge. It is very far from covering costs.

All applications for the programme should be made to the British Film Institute Booking Dept., 24 Denmark Street, London, W.C.2. Booking opens on 5th May, and the films will be available from 1st September.

The films are available on these very favourable terms on the one condition that they are presented in halls with a seating capacity of not less than 200. Applicants are requested to state the seating capacity of the hall in which they intend showing the films and to give alternate dates where practicable. In the event of more than four clubs wanting the programme for the same or near dates (four sets of the films are circulated), those booking the largest halls will be given preference. Posters are provided free and printed programmes at special reduced rates. Enquiries regarding bookings should be addressed to the B.F.I.—not A.C.W.



G.B.-Bell & Howell Model 640 Projector

THE MODEL 640 is G.B.-Bell & Howell's latest 16mm. magnetic/optical sound projector. It both records on magnetically striped film, either full width or half width stripe, or edge stripe for double perforated films, and reproduces from these tracks. Also, of course, ordinary optical (i.e., photographic) tracks can be reproduced in the usual way. Like its predecessors in the Filmosound range, it uses the same basic projector design that has stood the test of time, including the latest refinements such as sapphire-tipped claws and film edge-guides, and variable picture-height masking in the gate for wide screen projection.

It is in the electronics—a rapidly expanding field—that the changes have been made. The 640 shows clear evidence of a lot of fresh thinking about the design of both the magnetic head system and the amplifier. Whereas the 630 (1954) used magnetic heads placed inside the sound scanning drum, and sprung on to the film, the 640 has changed over to the so-called "off-drum scanning" for the magnetic heads. This has made it possible to provide separate plug-in magnetic head assemblies to suit full, half, or edge-striped tracks. The scanning position for the optical track remains at the rotating drum, as has been standard practice for many years.

Carefully Aligned

The magnetic head assemblies are built on a plastic body, which carries the erase head and the combined record/playback head to suit the appropriate width of track, both carefully aligned for track position and—in the case of the record/playback head—for azimuth. The assembly carries contacts and a very positive locating means to ensure that, when plugged into the projector, it is in exactly the right position and makes the necessary electrical contacts with the socket.

The socket for the magnetic head is located in the film path just before the sound drum, so that there is a slight change in the sync. position as compared

with the 630 in which the magnetic sound head was 28 frames ahead of the picture. There have, indeed, been strongly supported moves to standardise the sync. position of 16mm. magnetic track at the 28 frame separation. Now, however, the 640, with the differently positioned magnetic heads, uses a normal sync. distance of only 23 frames.

We found it just possible to thread up with a larger bottom loop to bring the sync. to the 28 frames to suit tracks recorded on the earlier machine. The average home-recorded track is not usually fitted very exactly to the picture, so the problem of sync. hardly arises in such cases. Of course, the 640 uses the standard 26 frame separation for the optical track, as all the Bell & Howell designs have done.

No Risk of Damage

For running striped film, the magnetic stripe must obviously be in really good contact with the record/playback head. In this machine a small rubber roller assembly on a hinged arm applies pressure directly on the film at the magnetic head, and also slightly after it. The pressure roller arm latches back for threading, and when optical track

Your Guide to Wise Buying

A.C.W. TEST REPORTS

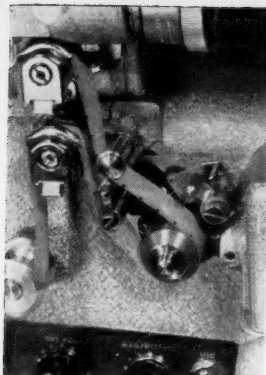
The works of the Model 640 and, below, projector and loudspeaker case. A moving coil microphone is supplied.

is being run. Since rotating pressure rollers—not pads—are used they will not cause rub marks on the film; hence there is no risk of damaging, say, a half-striped optical track. The same type of sound stabiliser rollers is used in the film path (before and after the scanning drum) as on previous G.B.-Bell & Howell machines, and the stabilising action applies both on optical and magnetic tracks.

The amplifier has been completely redesigned to suit the latest techniques of printed circuit manufacture, which eliminates hand-wiring and ensures a neater job at a lower cost (providing output is large enough to cover the initial costs). The circuitry appears to conform to the latest ideas in amplifier technique, and the now usual all-glass miniature valves are used.

One of the most important operational points concerns the means employed to ensure that a careless operator does not accidentally erase a magnetic track. Various methods have been used in the past, notably a relay which is brought to the record position only by the deliberate pressing of a "record" button. In the 640 this idea has been considerably modified into an





electro-mechanical latching system which is, we found, so foolproof that the most careless operator could not make a mistake.

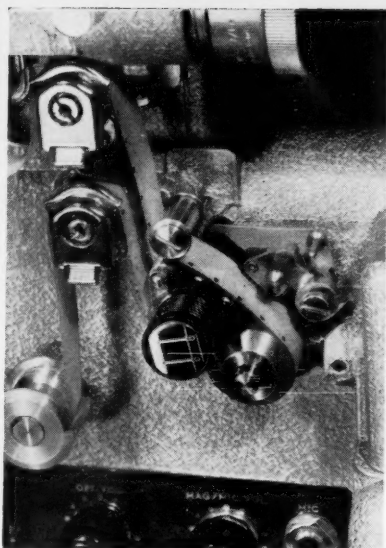
The amplifier has a three-position selector lever, for P.A. (straight amplifier), film, and record. The selector works internal levers to operate the internal multi-way switching. When a recording is to be made, the projector is started, and the selector pushed over to the record position, where it latches. At the end of the recording, when the projector is stopped, the lever automatically springs back to the central (playback) position. The selector will not latch into the record position unless the projector motor is running, so the amplifier cannot be left at the record position, and there is no danger of accidental erasure.

If the selector is pushed over to the record position without the motor running, a warning buzzer sounds, and the lever does not latch. It will latch into record when the projector is off, but the instant the current is switched on, it automatically releases into the playback position. The selector does not, of course, disengage if the machine is stopped by disengaging the clutch, but since the motor is invariably switched off then, no risk of accidental erasure would seem to arise here.

Reversing Switch

The usual Bell & Howell sound projector feature of reversing switch for the motor is provided, and the film can be wound back by this means for short lengths—an invaluable time and temper saver when a number of sound tests in succession are being recorded and then replayed, since it avoids continual unthreading, rewinding, and re-threading.

A significant feature of the amplifier is the provision of separate pre-amplifier stages for optical and magnetic tracks. From the circuit point of view, this enables the special tone correction required for magnetic sound to be incorporated without it involving the optical sound pre-amplifier. Since there are separate pre-amplifiers for optical and magnetic track, together with separate volume controls for each, a magnetic half-track can be played at the same time as the optical track on the same film—and with independent control of volume on each of the two types of track.



Two inputs are provided for recording, to suit the microphone provided with the machine and a gramophone pick-up. They are mixed and controlled by the one volume control, so that an external volume control is essential on the pick-up to reduce its output to match the level of the microphone. A really ample reserve of gain (amplification) is provided on the inputs, and standard two-contact jack plugs and sockets are used.

Recording Level

The recording volume level indicator uses two tiny neon lamps set just behind an aperture in the amplifier panel. The recording level is correct when the bottom neon is flashing on all the loud sounds, and the top neon just flashing on the extreme peak noises. Although a neon type volume indicator does not enable relative volume levels to be judged with as great accuracy as on a meter, we found that the twin neons gave an accurate indication of peak volume being recorded.

An interesting facility made possible by the separate pre-amplifiers is being able to record on to a magnetic half-track, the sound on the half of the optical track not covered by the stripe. The provision of both full and edge-track magnetic heads enables a music plus commentary (or effects) track to be recorded in two stages. First the music can be recorded on the full width head, then the edge stripe head is put in and the second part of the track recorded. The erase head of the edge-track unit will erase one-third of the full width track, so that the additional sound can be recorded on it.

We found that careful tests are necessary before recording the actual track, to ensure correct relative volume levels. The double recorded track is, of course, replayed with the full track accidentally, if the second track

(the edge track) has been somewhat over-recorded, its volume level can be reduced on replay by pulling out the magnetic head just a little, so that not all the width of the track is used. This procedure is quite unofficial and not among the procedures suggested by the manufacturer!

The two-track recording method does not, of course, give the automatic lowering of volume level that a "super-imposition" circuit would give, but this is hardly a disadvantage provided the fact is appreciated. Indeed, the continuation of normal volume through the first track actually enables effects to be added over the music, if desired.

When projecting an optical track, it is possible to overlay sound from the microphone or the gram, or both—naturally with independent control of the volume levels of the film and the other input. Headphone monitoring when recording can readily be arranged by wiring the headset between one pin of the 8 ohm speaker output and the chassis.

Control Knobs

There are two control knobs: for independent control of treble and bass response. They have plenty of range, and on optical track we found the best position on both of them to be about half way. Magnetic recording takes place on a fixed tone characteristic, as is usual and, we feel, entirely desirable. It is preferable to increase the bass slightly for magnetic playback. Noise level on magnetic track was commendably low.

The re-designing of the complete amplifier has allowed the manufacturers to re-locate the transformers, in relation to the magnetic heads into the position for an acceptably low level of induced hum. The case now has a paint type finish simulating leatherette, and the original two-tone grey colour

Smaller picture shows sound head threaded for optical track. The tiny pressure roller assembly is hooked back. In the larger photograph the sound head is seen threaded for magnetic stripe. The magnetic head unit has been plugged into the socket in the machine and the pressure rollers brought down to bear on the film. It is essential for the projector to be worked from a 3-pin plug, with proper earthing, otherwise a high hum level may be produced.

Plug-in magnetic head units. Top: full track; bottom: edge stripe. Each carries an erase head and a combined record/play-back head.

The step-down transformer has a voltmeter and 4-position adjusting switch.



scheme is retained. The loudspeaker case, with the same finish, houses the 12in. speaker behind a perforated metal grille, and sockets are provided to enable two speakers to be used (in parallel) if desired. The various other features of the projector are similar to the earlier model, the same 750 watt (1,000 watt max.) lamp being used, and the same electrical arrangements with 110 volts input.

The transformer provided to step down our 200-250 volt mains to 110 volts has a voltmeter clearly marked with a line showing the correct voltage, and a 4-position rotary switch for adjusting the voltage to the optimum as shown by the meter. This transformer strikes us as a neat, sensible job, the amply proportioned carrying handle indicating that the designers remember that people really do have to carry these things! The only possible point of criticism is that the meter is somewhat inadequately protected against the knocks which could occur when transporting the equipment around, but if due care is taken, no trouble should arise.

We tested the machine under a wide variety of conditions and except for an

unfortunate manufacturing fault in the electrical system, which was speedily corrected by the makers, found it to behave quite perfectly. The output of the amplifier was more than ample for the worst locations, even when a rather poor optical track was being run. Sound quality was up to the high standards expected of 16mm. equipment today, and picture projection was steady, sharp, and of excellent brightness.

Light Efficiency

The brightness on a 3ft. screen averaged 32 foot candles, equivalent to the Standard brightness of 10ft. lambs on a 4ft. white matt screen, or a 9ft. beaded screen of average reflection characteristics. As is well known, the Bell & Howell design uses a fast pull-down on the claw, and correspondingly small "dark" sector on the shutter, so has high light efficiency. The claw motion is the same as is used in this manufacturer's other 16mm. sound projectors, with the claw doing three strokes per frame—one stroke in the film for the pull-down, and two strokes out.

The fast pull-down is inevitably a

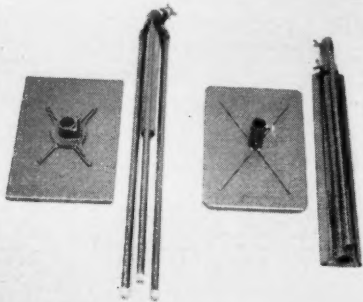
little more noisy than a slower motion would be, but this is the price paid for the extra light efficiency which it makes possible. The projection lens is a T.H. F11-6, bloomed, and normally of 2in. focus (other foci from 1in. to 4in. available, including lenses to suit wide screen techniques).

The variable picture height masking in the projector gate enables the picture ratio to be varied from the standard 4:3 format (i.e. 1.33 to 1) up to 1.85 to 1. The masks in the back of the picture gate adjust from a semi-circular knurled plate at the top of the gate, and masking takes place equally at the top and bottom of the picture. Since they are a little way behind the film, they are not focused quite sharply, but as a wide screen is generally masked with black edging, this is not usually important.

The Model 640 is fully up to the very high standards of design, finish, and performance that we all now expect from G.B. Bell & Howell, and we unhesitatingly recommend it.

Price: £340. (Transformer £18.) (Submitted by Rank Precision Industries Ltd., Cine and Optical Division.)

Cinecraft Projector Stands



THERE are two models of this tripod stand: the Standard and the Lightweight multi-purpose. Both are solidly built but differ in construction. The Lightweight has 36in. long one-piece tubular steel legs—in this model unbraced—attached to a cast centre piece bored to take the stout (1 1/2in.

diameter) tube which is vertically adjustable by height.

A soundly designed and really firm clamping device is used to lock the tube at any desired height between 36 and 51in. The top platform is 17 x 11in.—the same size as the Standard model—though the fitting on the tube is rather different, a one-piece casting being used in this case.

Can be Used as Tripod

The top of the 11in. diameter vertically adjustable tube is bushed and threaded (in. Whit., so it can be used as a tripod (without the top table) to carry projectors provided with a suitably tapped fixing hole in the base. This stand may also be used as a very firm camera tripod if a pan and tilt head is added. The legs are so made that they cannot spread beyond their normal working position, and are tipped with polythene caps. A sound, neat and attractive looking job which, while not having quite the strength of the braced leg design of the Standard model, has certainly more than adequate strength to carry any ordinary projector, and indeed the heaviest 16mm. projector, so firm is the construction.

The Standard model—not much heavier than the Lightweight—has a steel tubular centre column with three collapsible legs with hinged struts. Legs and struts are made of stout gauge U-section steel, and the hinged joints of heavy tubular rivets (careful

workmanship has ensured a complete absence of play). The legs are attached to cast lugs, the top one of which slides up the tube for collapsing, or is fixed in the erected position by a jin. wing screw.

Sliding inside the main column is the extension tube, which locks in position by a jin. wing screw pressing on a split portion of the main column—a good clamping arrangement. The 17 x 11in. top platform is made of 3in. sheet metal, with jin. turned up edges, giving a very rigid support similar to that on the Lightweight. Fitted to the underside is a fabricated steel socket which fits to the top of the inner sliding tube, and locks with a wing screw. Erected, the top platform can be set at any desired height between 36 and 54in., and is perfectly firm. The height can, in fact, be increased to 60in. by altering the setting of the legs, but there is a slight decrease in stability due to the reduced spread.

Clamping

Our only criticism concerns the means for clamping the movable (top) casting of the folding legs on to the central tube. The simple jin. wing screw is tapped into the casting, and must be screwed in really tight against the centre tube. If not properly tightened, it may slip and scratch the paint on the tube. When we tested the stand with heavy weights, this screw was found to be the only part which

showed any signs of slipping or weakness. A larger clamping screw would be an advantage here, to bring the leg clamping up to the exceptionally high strength of the rest of the stand.

One precaution to be observed with both stands is not to lodge a really heavy machine on the extreme edge of the platform when putting it into position. The centre column design with sheet steel top platform is such that it can carry a very considerable weight provided it is distributed fairly centrally over the supporting tube.

Sound Design

In both models workmanship is good and the designs sound. No play was found in any joint on either model even though we put on weights far in excess of the normal load. Finish is hammertone enamel, with chrome-plated sliding tubes. Firmness has not been sacrificed to portability. The legs of the Standard model fold into a shorter length (30in.), though slightly fatter, than the Lightweight which is 38in. long folded. The weights are quite reasonable, being 11 lb. for the Standard model, and about 10½ lb. for the Lightweight (6½ lb. without the top platform). The top platforms do not, of course, fold, although they remove completely for carrying and storage.

Prices: Standard model: £7 10s.; Lightweight multi-purpose model: £6 19s. 6d. (Submitted by Cinecraft Supplies Ltd.)

bringing details of current cine activities. Reports on your club's work or on the film on which you are personally engaged are welcome. Address on page 33.

NEWSREEL

Twenty-four members were signed up by Weymouth A.C.C. at their inaugural meeting, and more are expected before the first regular meeting. Fortunately for the club, one of the members is a hotelier and he has offered premises which include a large loft. "This will be converted into a studio and a meeting room," says the secretary. "We will be meeting there on the second and fourth Friday of each month. Would other clubs who have films for hire or for free loan please contact the Secretary, R. J. Shipman, 3, Marina Gardens, Weymouth, Dorset."

Crewe and District now have a cine society. Recently formed under the chairmanship of W. R. Baxter Booth, A.R.P.S., meetings are held on the last Friday of each month at the Angel Hotel, Victoria Street, Crewe. Anyone in the district interested in joining the Crewe & District C.S. should write to the secretary, Mrs. J. Miller, 11 Delemere Street, Crewe.

"Can a method be suggested of giving a moonlight effect on Kodachrome?" was one of the questions asked at a quiz night organised by the Australian A.C.S. The answer is reported in their *Mov. News*: "Using daylight Kodachrome, add the conversion filter that would be used if the film is to be exposed under artificial light. Stop down one or two stops according to the result required, and shoot the subject against the light to give a silhouette effect. The most difficult thing might be convincing your audience that colour pictures can be taken in moonlight!" (W. K. Townsend, Box 1463 G.P.O., Sydney.)

Fort Worth Cinema Club, tired of amateur movies without titles, have hit on a new idea. "Program at the Art Center will be on titling," announces

their bulletin. "So bring your camera loaded with film and you can shoot the titles you need for your contest film. You may win the Randa Trophy—but you can't tell if you don't enter." The club have received a letter from Potters Bar C.S. "They suggest that maybe we consider an exchange of film programs later... I would like to see some English films, wouldn't you? I think it would be very interesting." (August Bartholet, 1618 South Jennings, Fort Worth, 4, Texas.)

Audience as Guinea Pigs: Experiment with "Subliminal Advertising"

An experiment with "Subliminal Advertising" drew a large audience to a meeting of the South London F.S. "The experiment is painless and harmless," emphasised the programme notes. "The products to be advertised will be fictitious and they will be flashed on to the screen for approximately 1/35th of a second during the film's performance." The audience was asked to complete a short questionnaire and to vote for a series of products. The results—when the advertisements registered in the mind without the audience being aware of them.

Other features of the programme were Shell's documentary on air travel, *Song of the Clouds*, Herbert Marshall's prizewinning *Tinker and Follow the Wire*, an experiment in time lapse cinematography showing the electric train journey from Manchester to Sheffield and using the same technique as the BBC's *Go Slow on the Brighton Line*. In this case the train appears to

hurtle over the Pennines at 670 m.p.h. (P. J. Shinkfield, 429 Southborough Lane, Bromley, Kent.)

Abbey F.P.U. are still at work on their new premises at the rear of Bath Abbey, so for the time being meetings are being held at the chairman's home every Monday. Two shows of amateur films from Grosvenor F.P. of Bath were most successful, and the unit are now hoping to hear that more 9.5mm. films are available for hire from other clubs. There are a limited number of vacancies for new members. (Kathleen J. Coak, 1 West Avenue, Oldfield Park, Bath.)

"The amateur film-maker is at his greatest disadvantage when making photographs, as they are not subconsciously compared with the commercial cinema in the minds of the general audience. However, in a society, they are excellent fun and give valuable experience." Peter Bruce, A.R.P.S., in *Victorian Movie Makers*, the official organ of the Victorian A.C.S.



For the second time, Bristol C.S. have hit the Ten Best target. But in spite of his success, Fred Lorenz, the director of *To Have and to Hold*, was faced with an alarmed committee when he suggested the theme of his next production. It would, he said, be set entirely in a prison cell. But he added that a swimming-bath cubicle would serve the purpose. "It is nothing if not original," says the secretary. "Unfortunately that is all we can say about it without spoiling your enjoyment of it. Just in case it is made!" Nothing if not original? *Solitaire*, one of the current Ten Best, is also set entirely in a prison cell.

On 6th May, the society is holding a tape recorder evening at 7.30 p.m. at the Royal Hotel, when they also hope to show Derek Hill's *French Leave*. On 20th May—the last meeting of the season—the Burriss Cup entries will be screened and the award made to the winner. Interested amateurs are invited. (Philip Grosset, Avonside, Kelston, nr. Bath, Somerset. Bitton 2229.)

Thirty Years After

Nearly thirty years ago, an amateur film group in Bournemouth, engaged in producing several ambitious story films, found all the backgrounds needed for their exteriors in and around their own town. For *The Hand of Fate* their camera was set up in Hinton Road and the large buildings in Westover Road became New York skyscrapers. African desert scenes for a murder drama called *Retribution* were shot in a sandy bay near Bournemouth, and a disused claypit at Wareham became a diamond mine.

The secretary of this group, Mr. R. G. Torrens, recently visited Bournemouth and New Forest C.C. and took the films along with him. The reporter from the *Bournemouth Daily Echo*, who was covering the meeting, was impressed by the quality of these old club productions. "Made when the silent cinema was at its peak," he wrote, "these films were a great credit to amateur film producers, the plots being original and the acting and filming excellent. *Retribution*, incidentally, was shown at a London film exhibition in 1932." (R. E. Daniels, 68 Carbery Avenue, Southborne.)

A Cinema for £160

"All our own work," members of the Southern 9.5mm. C.C. can say of this handsome new cinema. They even made the chairs (one hundred of them) themselves—from conduit and plywood; and "remarkably comfortable they are." Cost was less than 10s. each. Cost of the entire project should be well within the estimate of £160. In addition to the 45ft. x 22ft. cinema, there is a 9ft. x 6ft. projection box, raised 2ft. from the floor, a small room for equipment, a kitchen and usual offices.

Curtains, masking and lights are controlled from the box, which is sound-proofed. Both curtain and auditorium lighting is concealed.

The full width of the screen permits of CinemaScope presentations; for other formats the adjustable masking is brought into position by the operator in the box.

Membership of this New Zealand club is 70, and monthly dues put in 1,080 hours on the undertaking, which was mooted for the first time only at the end of last year. Smart work indeed!



"The heights which amateur cine photographers can reach was amply demonstrated when the Isle of Wight C.S. met on Tuesday evening to see a programme of films made by the Cardiff A.C.S. which had been sent as an exchange programme for the one which the Island society had sent to Cardiff a month ago," reported the *Isle of Wight Times* in a recent issue.

"The Cardiff society is a very strong one with a large number of 16mm. cameramen, and also has its own production groups. As a result the programme they sent was very varied and included travelogues, documentaries and comedies. Of the seven films

screened, no fewer than five had received the commendation of *Amateur Cine World* in its nation-wide competition, while there were also winners of the Cardiff society's own competitions and trophies." (H. W. Bailey, 1 Royal Victoria Arcade, Union Street, Ryde, Isle of Wight.)

"The only way to get colour consistency from lenses mounted on a turret camera is to fit lenses all of the same make. Different makes have different colour characteristics and will rarely match up perfectly with each other," note in *A.C.C. Screen*, the journal of the *Johannesburg A.C.C.* (P.O. Box 11180, Johannesburg.)

Controversy Over Colour

In a recent issue of *A.C.W.*, a correspondent asked if Kodachrome Daylight stock could be used for shooting titles with photoflood lamps. *A.C.W.* advised against it, but Sutton report complete success with their experiment. They used a Wratten 80B filter, and they reduced the Weston speed to 5. "With an aperture of f/4.5, results were perfect, although we must admit that the low film speed would necessitate a large number of lamps for any interior shooting other than titles."

And still on the subject of colour, the society tells us that a member shot some Agfacolor last year—but says that he'll never try it again. The reason? "The colour rendering under certain conditions was quite pleasing, but the whole picture lacked the brilliance and brightness one gets with Kodachrome. Also the processing was very patchy, leaving much to be desired, and a

considerable amount of footage had to be discarded owing to edge fog which must have been caused by faulty handling at the labs., as every reel was removed from the camera in total darkness.

But to be fair, look at the other point of view. Derek Hill's Oscar winning *French Leave* was originally shot on Agfacolor reversal; before a Kodachrome print was taken, the colour rendition and quality were first rate. A slight tendency to yellowness, he was told, could have been eradicated by the use of a filter. And don't blame the processors for edge fogging—they handle film in total darkness, too. The fogging could have been caused by anything from a camera leak to a spool or magazine fault. Colour filming demands precision working all the time. (F. W. Platell, 76 Church Hill Road, Cheam, Surrey.)



The Mayor of Stockport congratulates Ian Launder. See story below.

After Ian Launder's *Late for Work* had been screened by the Stockport A.C.S., he was congratulated on winning an "Oscar" with his latest production "Wharram Percy." "An honour indeed," said the Mayor. "For Mr. Launder and the S.A.C.S." This public show proved to be one of the society's most successful functions. Over a hundred people were present, and films of local interest were shown with J. J. Butterworth's *Ten Bester*, *While the Earth Remains* (Eileen Webb, Plum Tree Cottage, Butley Town, Presbury, Cheshire.)

Whitehall C.S. tried out their new rules at a recent meeting. "In former years we have screened the films in front of the membership, and expected the judge to stand up within a few minutes of the last 'End' title and deliver his verdict. This was fair on nobody, so this year we have handed the films over to the judge and left him to screen them in complete privacy. The result is that we have had what are obviously more complete and leisurely comments, and the only snag we can envisage is if one of our members produces a film which requires something out of the ordinary in the way of sound equipment." (G. R. Blandon, 49 Topstreet Way, Harpenden, Herts.)

Another Creature, But Not From Outer Space

The "Movie Memory" programmes held by Grosvenor F.P. (Bath) have been serving a double purpose. Besides educating the modern generation of film enthusiasts in the techniques of the silent film, they have been providing first-rate entertainment for members of the Hard of Hearing Club. Fritz Lang's *Siegfried*, with Paul Richter, J. B. Williams's *White Cargo*, with Leslie Faber and Richard Eichberg's *Show Life*, with Anna May Wong, have been supported by films with Chaplin, Shirley Temple and Mickey McGuire—who we now know as Mickey Rooney. In the past the club has given many shows for the Infantile Paralysis Fellowship, so it was a particularly significant occasion when their film of a branch of the Fellowship's work was screened at a recent meeting.

The club's future productions include an historical costume drama to be shot on 8mm. Kodachrome, and a horror film called *Fear Travels Softly*. The "creature" for this picture didn't come from outer space—it came from two R.A.F. men whose creation received a notice in a popular Sunday newspaper. "The director wrote to them asking for help on the production," explains the

secretary. "Within two weeks a beautifully made 'creature' arrived. For this we record our most grateful thanks." (R. B. Brinkworth, 1 New Villas, Lyncombe Vale, Bath.)

After an initial hitch due to two series parallel switches developing identical faults, Acme F.U. have been able to catch up on their schedule for shooting a series of training films for George Rowney & Co., manufacturers of artists' colour materials. Several sequences have been rough-cut, and editing will proceed simultaneously with the shooting. In all, a series of five films will be made with a total running time of just over 60 minutes. The nature of the work demands a lot of close-up and slow-motion sequences in which the staff is co-operating admirably, despite occasional discomfort from the nearness of the photo-floods. The film is being produced in 8mm. Kodachrome, and will be the Unit's only production in normal screen ratio this year.

Treatment conferences have been held for *Here is the News*, a documentary which will be shot in 8mm. widescreen with Delrama attachments. Locations will be Fleet Street and a provincial town yet to be selected. (E. H. Butler, 14 Benhur Avenue, Elm Park, Hornchurch, Essex.)

Tripod Peril

"Tripods, at best, are a nuisance and a hazard," declares Joe Hollywood in the magazine of the New York 8 Club. On a visit to the Brooklyn A.C.C., he learned that one of their members, Mr. Stanley Woolf, met with an accident while filming in India. "Someone apparently knocked a leg of his tripod, causing it to fall back against him, smashing his glasses and showering the broken glass into his eyes. Unable to obtain the proper medical treatment in Bombay, he was flown back to New York to have the glass removed. Since some sort of support is necessary to satisfy the hypercritical, it seems that the engineering brains of the photographic industry could come up with something a little handier—and safer—for the amateur. Meanwhile we hope the eye surgeons are able to save Mr. Woolf's sight." (Joseph F. Hollywood, 65 Pine Street, New York 5, N.Y., U.S.A.)

Eight films were entered for Sutton & District C.S.'s annual competition,

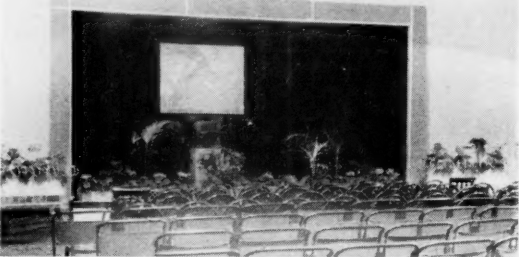
which was judged by two members of the I.A.C. council. "The trophy was awarded to W. Webber for an 8mm. sound film, *Village Smith*, a documentary about the craft of the blacksmith," reports the society. "Practically the whole of this film was shot in close-up or in medium shot—an ideal treatment for an 8mm. film. The maker is to be congratulated on choosing a subject within the limitations of his gauge." The film will be publicly shown and the trophy presented at the annual show of club and members' films to be held in April. Colour close-ups of the Queen, taken by a member on holiday in Jersey, are being used in a Queen Trailer, so every inch of film in the programme will have been shot by members.

Colossal Cut

Newcastle & District A.C.A.'s competition produced a mixed collection "both in quality and gauges." For the first time for several years all three gauges were represented—seven entries on 8mm., two on 9.5mm. and seven on 16mm. Exteriors on the club film, *The Secret of Ship's Entry*, have been held up by the unreliable weather, but some progress, says the secretary reassuringly, has been made. It is hoped that the Unica prizewinners will have been shown some time during the middle of April. (George Cummin, 143 Bayswater Road, Newcastle upon Tyne, 2.)

Vast footages are an inescapable feature of documentary coverages of big events. Remember Leni Riefenstahl's *Triumph of the Will* and *Olympische Spiele*? And the Coronation record? World Wide's film of the Commonwealth Trans-Antarctic Expedition, due to be released in the late summer, is being cut down from over 40,000 16mm. feet, and a recent B.B.C. series on Borneo was reduced from 60,000ft. But the footage shot at the 1956 Olympic Games in Melbourne reached the colossal total of 165,000ft.!

Queensland A.C.S.'s bulletin, *The Lamphouse*, declares that this film is one of the best documentary coverages ever made in Australia. "Don't miss it," the society urges its members. "When you view it, try to imagine the task of the editor who selected footage from forty-four expert cameramen to weld the finished product into a story. Notice the speed of the cutting—take a second count on some of those shots.



Attractive proscenium for Leicester and Leicestershire C.S. three-night presentation of the 1956 *Ten Bester*. As shown, contend the for exhibition of films in the 4 : 3 format on a relatively small screen, the area occupied by black drapes should be greater than that of the screen.

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Observe the restraint in the use of the zoom lens... There's many a lesson to be learnt from this 2,000 footer." (R. A. E. Simes, Box 1189, G.P.O., Brisbane.)

"In spite of the lure of television," reports Wainwright & Wainwright C.C., "our meetings during last year were very well attended, with over 70 members present on some occasions. 10,000ft. of members' film have been screened at the fortnightly meetings, and the annual competition was very well supported with 22 entries." *Don't Panic*, an 8mm. comedy about a (fictitious) cine club will be shot at meetings, with all members taking part. Hugh (Flick Knife) Raggett is directing. (Miss Betty Webb, 120 Elphinstone Road, Walthamstow, E.17.)

Grasshoppers Exult

Although no Group film was entered for this year's Ten Best, the Grasshopper Group is exultant over the success of three of their members—Derek Hill, Richard Hodkin and Stuart Wynn Jones. A special general meeting was recently called to decide the fate of the Group's new headquarters. John Daborn seemed apprehensive when he asked members to vote for or against the renting of the premises, but there was no uncertainty about the way the members felt. The hands shot up, and the motion was carried unanimously.

Less enthusiastic was the response to an appeal for part-time interior decorators, but it seems that production manager Richard Golding has persuaded enough volunteers. The new premises will have a striking modern decor, enhanced, adds the report, "by concealed lighting and many other refinements." The main room will be soundproofed for use as a recording studio and projection theatre. An animation rostrum and an editing bench will be built for the use of members. Second hand and borrowed equipment may be installed at first, but this will be replaced as funds permit. "Key members will be able to use the premises and equipment at any time of the day, as will ordinary members—

ELECTRIC MOTOR DRIVE FOR UNDER 30s.

(Continued from page 46)

hand-turn shaft; this end will also have to be slotted, of course. A window is cut in the cover plate to permit of access to the frame counter knob, and a small fixed jockey pulley is fitted at the back of the plate, the function of which is to guide the chain to one side, thus allowing an unobstructed view of the dial. The reason for hinging the cover plate to the mounting assembly is to allow the drive to be withdrawn from the camera shaft when removing the unit as a whole. Brass strip $\frac{1}{16}$ in. wide is soldered to the edge of the cover plate to complete the covering-in of the works.

Covering the complete motor unit is largely a matter of choice; indeed, if appearance is unimportant, no cover need be fitted. That shown in the photograph was fashioned out of a Woolworths baking tin, finished in mottle and crackle black.

Electrical connection to the unit is made with a Pye plug (as used on radar equipment) chosen for its convenient elbow shape. Switches for speed selection, reversing, etc., are mounted on the battery box panel, on which there is also a meter for checking the battery voltage on load. The complete circuit for the battery box is given in the diagram. Only ten cells need be wired up if 24 f.p.s. is not required, and the selector can also be dispensed with. The value of the resistance R will depend

but the latter will have to book in advance and pay a nominal fee."

Let Battle Commence, the film about the making of *The Battle of Wangapore*, is taking almost as long to make as its predecessor—but it is now almost complete. *Letter from a Man Found Drowned*, which, it is rumoured, has been retitled *Quiet Water*, is also in the final stages. *Spring in the Air* is now taking definite shape; "if the storyboard is anything to go by," says the Group, "it should turn out to be a very beautiful film." The subject demands that the puppets should have the ability and artistry of ballet dancers, but the models, in the hands of anyone but an expert, appear stiff and lifeless. Tests are to be carried out on some of the more difficult sequences, but members who have seen earlier examples of Miss Rogers' work are full of confidence." (Doug. Bridges, "The Crofters," Cedar Close, Bagshot, Surrey.)

The librarian for Coventry F.P.U.'s own films has changed hands; applications for films should now be sent to Brian Rose, 18 Fivefield Road, Keresley, Coventry.

Realism

"One of the things which make British war films as silly as they so often are, is their complete lack of realism," writes Dick Hamilton in the current *Potters Bar C.S.* magazine. "The characters all move in conventional grooves, and in *The Battle of the River Plate* there are some startling howlers. The chief fault, in fact, is that they are not true to life. No doubt their producers would argue that nobody wants realism—but this simply is not true. Many of the film classics (which have also been successful at the box office) have been extremely well observed and in consequence are very entertaining. *Marty* describes with ruthless accuracy the feeling of being browned off. *Bicycle Thieves* has similar virtues, and the list could be continued indefinitely.

"Since coming to Liverpool I have been very much struck by the immense possibilities it offers to the film-maker.

upon the type of meter employed, but the use of a meter is not absolutely essential.

The ideal operating voltage for a given camera speed will vary from unit to unit according to how free are the bearing surfaces, etc., and to determine the most suitable value the motor should be set up on the camera (no film) and the governor set to approximately 24 f.p.s. The battery tapping should then be set such that the camera turns over at about 20 f.p.s.; the setting so obtained will then give the correct amount of overdrive with the camera loaded and governor set to 16 f.p.s. Settings will be correspondingly higher for 24 f.p.s. It is important to remember that the tendency to overdrive should not be overdone, bearing in mind that the governor has to absorb excess power, and on no account should the battery switch be set to 24 with the governor set at 16.

I prefer to have the starting switch on a "dangler" so that it may be held in the hand during filming, but, if preferred, it can be mounted on the camera or, in fact, anywhere at all. Occasional lubrication of the bearings with light oil is not forgetting, the lower one will be desirable, with a periodic touch of grease (Ragoline 500 for preference) on the worm and gear.

The motors cost 10s. 6d. each. Any advice on the construction of this unit, or answers to any queries, will gladly be given on receipt of a letter sent through the Editor.

The available backgrounds include dark satanic mills, very attractive parks, drab and monotonous rows of brick houses and the smoky river Mersey, with its big ships, liners and tugs. Wonderful material, lamentably neglected." Hamilton viewed several films made about Liverpool, from *The Story of Panto Week*, the 1953 Ten Best winner, to *These Dangerous Years*, and found realism only in the latter. Potters Bar are arranging for a show of 1956 Gold Star award films in April. (J. Bennett, "The Walk, Potters Bar, Middlesex.")

Writes Ben Carleton: "Ace Movies' amateur status has never been more convincingly established than by Belgian comments on the Unica contest results: 'Great Britain sent a film made by a team. *Sakura* portrays a courtship in pretty colours in artificial Japanese scenery.' The actors, dressed in Japanese costumes, are all too clearly British gentlemen." (*Cine Amateur* (Belgium).) Proudly, the highly trained *Ace gentillhommes britanniques* invite ladies and gentlemen, with the necessary U qualifications, desiring further enlightenment to write to B. Carleton, Esquire, of 119 Melfort Road, Thornton Heath, Surrey. THO 2069."

The recently-formed *Hall Green F.U.*, whose members all attend the Moseley Grammar School, have made a seven-and-a-half minute science fiction comedy about "the sabotage of a rocket launching, carried out by an evil moustachioed villain complete with bomb." A two foot model rocket was made by a member and was burned to pieces with fireworks. Sound was added with a tape recorder, and the film was shown to a small audience at the school. "The explosions synchronised quite well," says the fifteen year old secretary, "which was surprising because we put the sound on to the film by taking every foot of the film as lasting five seconds—without the use of a projector. We all read *A.C.W.* and find it very helpful, since we are beginners in this exciting hobby." (M. H. Drew, 18 Wycome Road, Hall Green, Birmingham, 28.)

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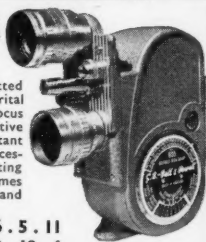
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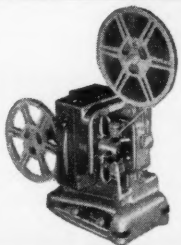
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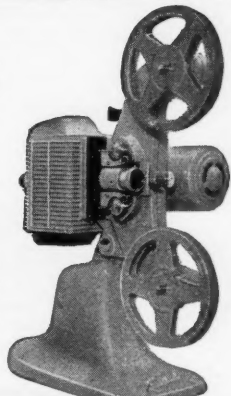
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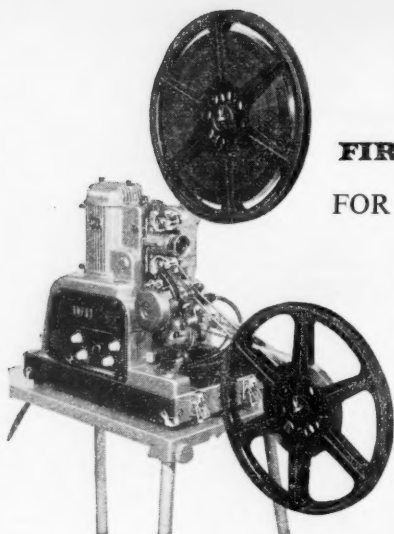
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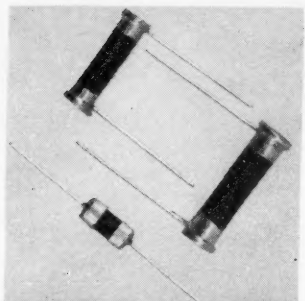
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- These Brimistors have been specially designed for suppressing switching surges in projection lamps.
- Easily fitted to any type of lamp.
- Negligible effect on light output.
- Effective surge suppression with negligible delay.

TYPES AND RATINGS

Brimistor Type	Maximum Continuous Running Current	*Lamp Wattage	Resistance at 20° C.	Resistance at Maximum Current	Retail Price.
CZ9A	1.0A	150 W.	350	3.7	2/6
CZ11	1.5	250 W. or 300 W.	140	2.5	4/0
CZ12	2.5	500 W.	120	1.5	5/6

*These figures apply to lamps operated on the 200 to 250 volts supply; however, Brimistors may be used at lower voltages if the maximum continuous current is not exceeded. For example, the CZ11 could be used with a 110-volt 150-watt lamp.

OPERATING NOTES

At the minimum current rating, the body temperature of a Brimistor may reach 250° C. This care must be taken in mounting to avoid damage to adjacent components.

Since Brimistors operate by self-heating, it is important to ensure that they are not cooled by the fan when one is fitted to the projector. At least 4in. lead should be left free when connecting into circuit. Brimistors are made of a rather brittle material and will fracture if

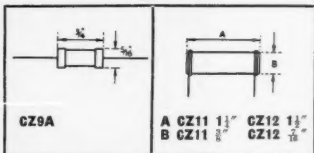
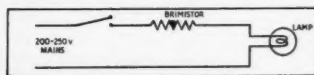
dropped or subjected to severe mechanical shocks; they should, therefore, be handled with care.

After switching off, ten minutes must be allowed for the Brimistor to cool down before switching on again if good surge suppression is required. However, if you do switch on again almost at once, you are doing no worse than you would without a Brimistor.

Brimistors must not be operated in parallel.



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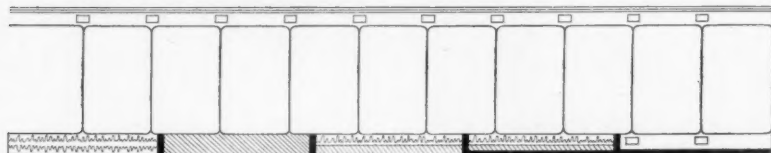
(c) A 750 watt lamp allows projection in large halls. Coupled with the unique G.B.-Bell and Howell variable aperture plate this provides a uniformly brilliant picture in standard 16mm. ratio or wide screen.

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3. The projector has two interchangeable magnetic heads (one for 'full' and half stripe tracks—the other for edge stripe).

4. It is designed to play back magnetic and optical sound independently or simultaneously.

5. The projector incorporates many other refinements unique to G.B.-Bell and Howell: not only fine proven features like the sapphire inserts (they give 400% longer life to moving parts), but revolutionary ones such as the twin neon indicators to ensure perfect adjustment of recording level.



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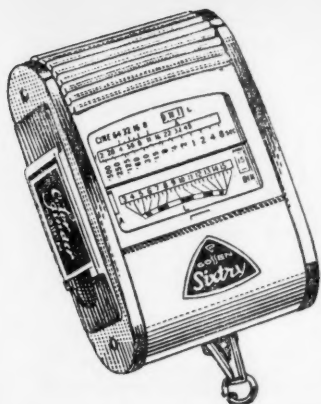
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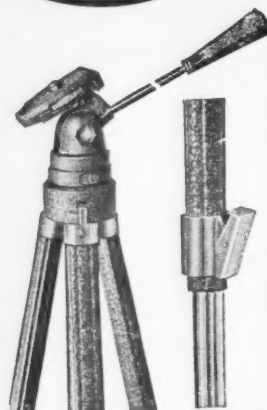
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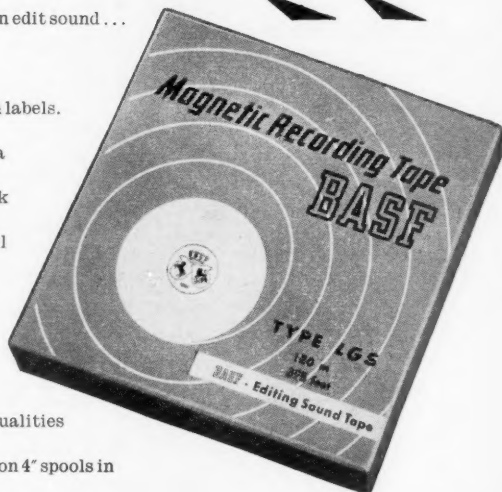
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TEST DEPARTMENT reviews the new G.B.-Bell & Howell 640 magnetic optical projector.

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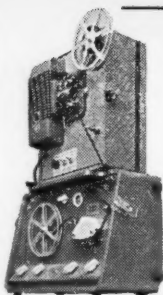
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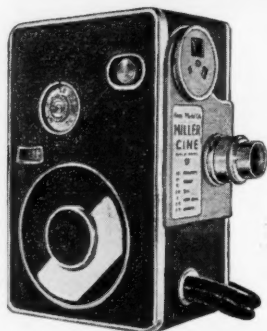
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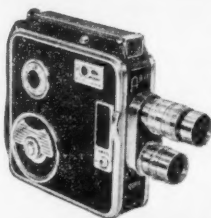
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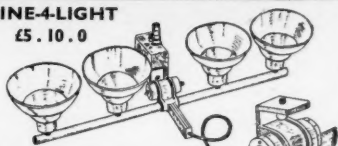
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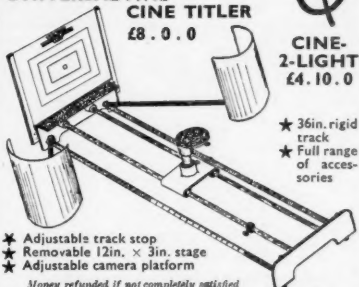
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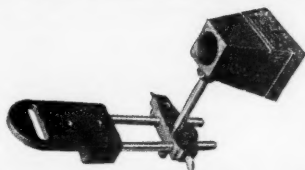
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Handbook of Amateur Cinematography. Edited by R. H. Bombard. Containing the first eight titles of the famous Cinefacts Series. Provides a comprehensive survey of all the essential aspects of amateur film work from filming to screening, each step leading logically to the next and the whole providing a complete guide which will enable the reader to start making successful films right away. 396 pages, fully illustrated. 27/6 (post 1/-). *Special Effects in Cinematography* by H. A. V. Bulleid. The book cine enthusiasts have been waiting for—a handsomely produced, remarkably comprehensive guide to the production of practically every special effect which it is possible for the amateur to produce, ranging from the very simple to the complex and covering the entire field of film making from photography to sound. 256 pages. 144 illustrations. 22/6 (post 8d.).—Fountain Press, 46-47 Chancery Lane, London, W.C.2.

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8/9-5/16mm. Film Processing. Details s.a.e. (Postal Service only.).—Howell, 23 Holtwhite Avenue, Enfield, Middx. Microfilms Ltd., St. Andrews Street, Dundee. See page 105.

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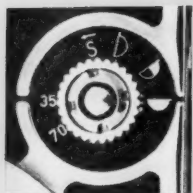
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